

**2023 Meeting
of the
Music Library Association
and the
Theatre Library Association
St. Louis, Missouri + Online**



Program
March 1–5

Meetings
March 7–10

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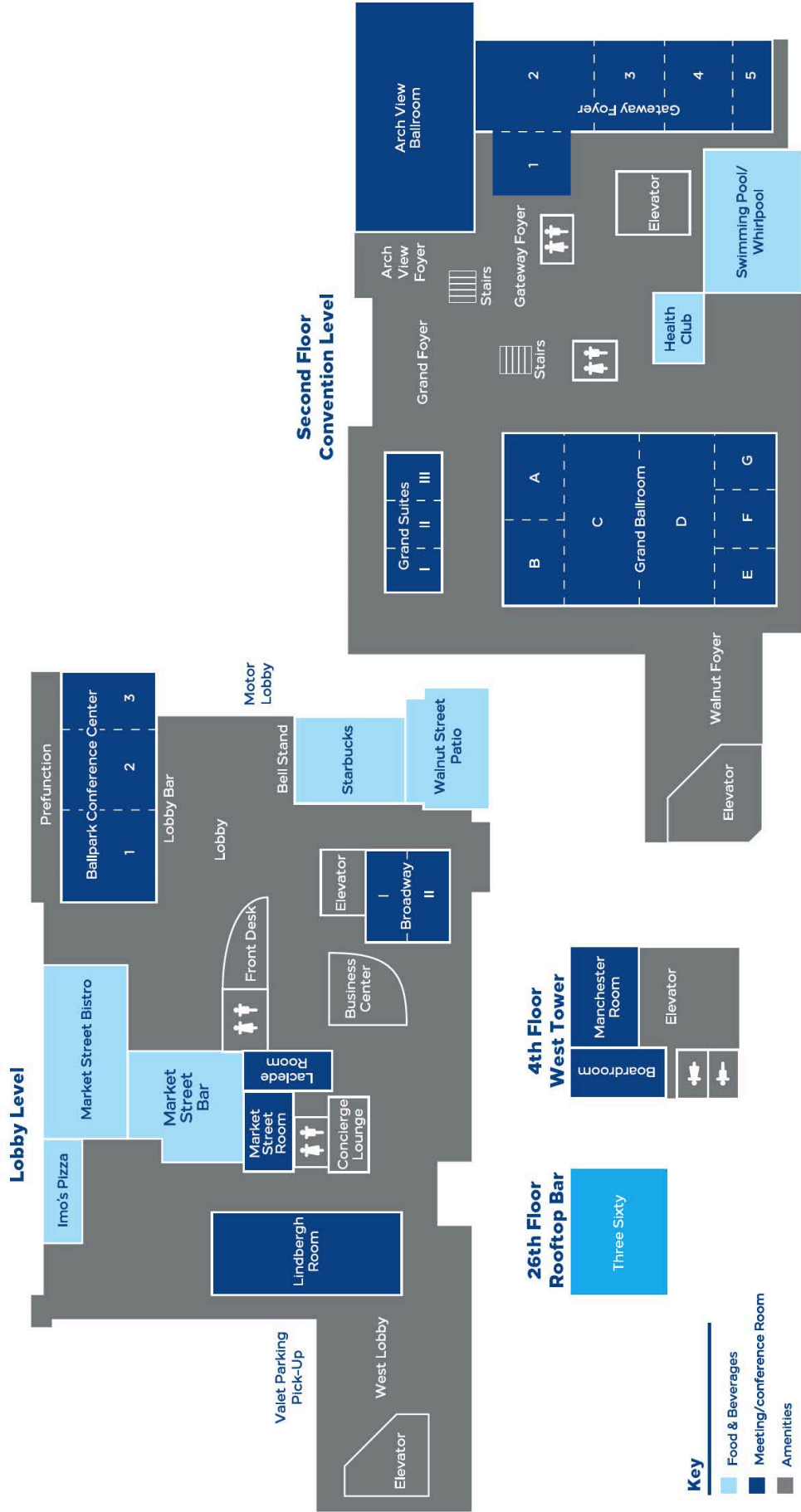
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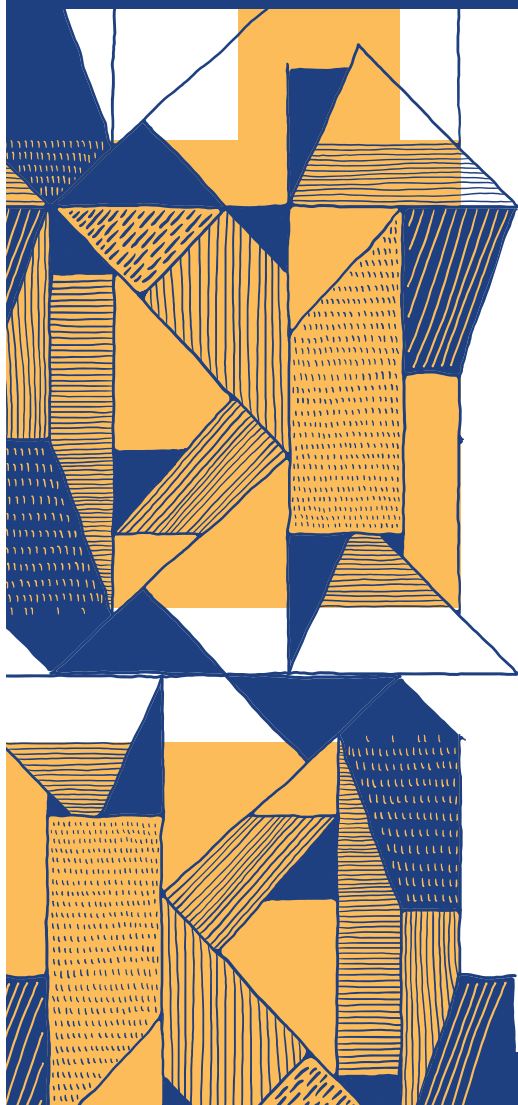
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93rd Annual Meeting of the
Music Library Association
February 28 - March 2, 2024
Cincinnati, Ohio
Hilton Netherland Plaza

Music Library Association Conference 2023

M Meeting **R** Rehearsal **S** Social Event

MARCH 1 • WEDNESDAY

9:00am – 4:00pm	M	MLA Board <i>Chairs/Coordinators: Liza Vick</i>	Walnut Room
9:30am – 2:00pm	S	Local Event: Organ Music Interest Group Organ Crawl <i>Chairs/Coordinators: Janice Bunker</i> Back by popular demand (and with a shout-out to an in-person conference), The MLA Organ Music Interest Group Organ Crawl, aka MOMIGOC, will begin in the lobby of the Hilton at the Ballpark. We have four amazing organs to visit, but don't worry—we won't really be crawling to them. At each venue, we will receive a short tour of the building and one of the church organists will talk about and demonstrate cool features of the organ. And then the best part: we will get to play the organs ourselves! [insert happy dance here] The official MOMIGOC will end around 2:00 and we'll be back at the hotel by 2:30 p.m. If you want to continue the MOMIGOC joy, we will have a handout available listing some other organs close by. In a city of nearly 100 pipe organs, that shouldn't be too hard.	Hilton Lobby
1:00pm – 2:30pm	S	Local Event: Scott Joplin House and Archives Tour Group tour, will cost \$5; tour size limited to Scott Joplin House State Historic Site (2658 Delmar Blvd, St. Louis, MO 63103) about 10. Includes a special behind-the-scenes Joplin archive tour for MLA/TLA https://mostateparks.com/park/scott-joplin-house-state-historic-site	
3:00pm – 4:00pm	S	Local Event: St. Louis Central Public Library Tour Meet in front of the main entrance on Olive Street; St. Louis Central Public Library (1301 Olive St, St. Louis, MO 63103) plan to arrive a few minutes early. Bad weather alternative meeting place: desk in the Great Hall Contact: Scott Wolfe	
3:30pm – 4:50pm	M	MOUG Reception *invitation only* <i>Chairs/Coordinators: Margaret Corby</i> <i>Sponsors: MOUG</i> *Receptions will not be live-streamed.	Lindbergh Room
6:00pm – 6:50pm	M	Donor's Reception *invitation only* <i>Chairs/Coordinators: Sara White</i> *Receptions will not be live-streamed.	Broadway
5:30pm – 6:50pm	M	First-Timer's Reception *invitation only* <i>Chairs/Coordinators: Karen McCool</i> *Receptions will not be live-streamed.	Lindbergh Room
7:00pm – 9:50pm	S	Opening Reception (in the Exhibit Hall) <i>Chairs/Coordinators: Andrew Justice, Z. Sylvia Yang</i> *Receptions will not be live-streamed.	Arch View Ballroom
8:00pm - 10:30pm	R	MLA Big Band Rehearsal	Grand Ballroom CD

Music Library Association Conference 2023

B Break **E** Exhibits **M** Meeting **P** Plenary Session **G** Program Session **R** Rehearsal

S Social Event

MARCH 2 • THURSDAY

7:30am – 8:30am **M** **Monographic Series Breakfast *invitation only*** Walnut Room
Chairs/Coordinators: James Zychowicz
*Receptions will not be live-streamed.

9:00am – 9:20am **G** **Welcome & Opening Meeting** Grand Ballroom CD
Speakers: Andrew Justice, Rachel Smiley, Francesca Marini, Liza Vick

9:00am – 4:50pm **E** **Exhibitor Hall** Arch View Ballroom

9:30am – 10:50am **P** **Plenary - From School Days to Blueberry Hill: Chuck Berry and His Hometown of St. Louis** Grand Ballroom CD
Moderators: Andy Leach
Speakers: Charles Berry, Jr., Joe Edwards, Jimmy Marsala
Sponsors: MLA Black Music Collections Interest Group, MLA Jazz & Popular Music Interest Group
Perhaps no one had more influence on the formation and development of rock and roll than St. Louis native Chuck Berry, Jr. He drew from country, blues, and R&B influences to create a singular guitar technique, sound, style, and sensibility that served as the blueprint for the generations of artists that followed. With original compositions including "Maybellene," "Roll Over Beethoven," and "Johnny B. Goode," Berry's catalog constitutes one of the richest American songbooks of the 20th century. In 1986, Berry was the first person ever inducted into the Rock & Roll Hall of Fame, and during his later years he retired to his hometown of St. Louis, playing over 200 shows at the renowned music club Blueberry Hill until 2014.

This panel discussion will cover Chuck Berry's history and legacy, his upbringing in the historic St. Louis black neighborhood called the Ville, his years playing at Blueberry Hill, and his relationship with the city of St. Louis and its people. The panelists will also discuss Berry's alma mater, Sumner High School, the first high school for African-American students west of the Mississippi, with legendary alumni including Berry, Tina Turner, Lester Bowie, Olly Wilson, Dick Gregory, Arthur Ashe, and Robert Guillaume. In 2019, St. Louis Public Schools listed Sumner among several schools at risk of closing, which prompted the formation of a forward-thinking group of citizens who have reimagined Sumner as a school of the arts, with plans for increasing enrollment, better engaging students, and providing them more career paths and setting them up for success.

This panel will include Charles Berry, Jr. (Chuck Berry's son and guitarist, who serves on the Sumner High School Recovery Plan advisory group), Joe Edwards (founder and owner of Blueberry Hill, St. Louis civic leader, and longtime friend of Chuck Berry), and Jimmy Marsala (Chuck Berry's longtime bass player and friend). Andy Leach (Senior Director of Museum & Archival Collections at the Rock & Roll Hall of Fame) will host and moderate the discussion.

11:00am – 11:20am **B** **Coffee Break sponsored by MGG Online** Lower Foyer

11:30am – 12:20pm G **Digital Preservation 101-plus-1: Case Studies from Around MLA** Grand Ballroom CD
Speakers: Jonathan Manton, Lance Dupre, Maristella Feustle
Sponsors: MLA Archives and Special Collections Committee
This panel presentation is designed as a continuation of the Digital Preservation 101 session from MLA 2021. The new session will present case studies, detailing how practitioners approach digital preservation for projects and institutions around the United States, reflecting the variety of materials that is characteristic of music and libraries. These case studies apply the principles of digital preservation in practical contexts that interact with differing resources and institutional policies, and the session will include time for questions and discussion.

11:30am – 12:20pm G **Exploding the Canon: Methods for Assessing and Developing a Global Theater History Collection** Grand Ballroom EFG
Speakers: Megan Reichelt
Too often the theatrical canons of Europe and the United States have monopolized our curricula and collections, sidelining the traditions, practices, and innovations of theater from Asia, the Middle East, Central and South America, the Caribbean, Africa, and Oceania. In this session, we will discuss ways to assess, expand, and strengthen theater collections to encompass material from these essential regions. As a member of the team developing a new four-course Global Theater History curriculum for the School of Theater, as well as the librarian whose resources support that curriculum, I conducted a micro collections assessment, examining which of our current resources support the new curriculum. In the process, my colleagues and I scrutinized existing systems of collection development that reinforce older Anglo-Western models for collections and explored ways to work within those systems so that the collection would not be detrimentally limited in scope. After assessing the collection and interrogating established systems, we implemented a variety of different methods to bolster the collection with new and retrospective resources.

Session attendees will consider how their stakeholders might engage with the global theater canon, gather methods and resources for assessing and expanding the geographic and cultural scope of their collections, and discuss how to circumvent the limitations of inadequate collections systems. This session offers the unique opportunity to explore the critical issues of exclusionary Anglo-Western and European collection assessment and development practices through the lens of global theater history and also provides a glimpse into the recursive nature of developing a collection for a department whose curriculum is going through a radical transformation. Through this process of reflecting, assessing current collections, examining existing systems, and gathering new and more inclusive methods of development, performing arts librarians can be leaders in the movement towards rectifying the lopsided theater history narrative of our universities and institutions.

12:30pm – 1:20pm B **Lunch Break *on your own***

12:30pm – 1:20pm M **NOTES luncheon *invitation only*** Walnut Room
Chairs/Coordinators: Jonathan Saucedo
*Receptions will not be live-streamed.

1:30pm – 2:20pm

G Evidence Synthesis and Systematic Reviews in the Arts: A Cross-Disciplinary Conversation

Speakers: Jessica Abbazio, Becca Fülöp, Greg MacAyeal, Karen I. Berry McCool, Stephanie Roth Grand Ballroom CD

Sponsors: MLA Music Therapy/Systematic Review Interest Group

Providing support for evidence synthesis projects and systematic reviews has emerged as a new area of activity for humanities librarians in the past several years. As demand for this service from Music Therapy, Music Education, and related arts programs grows – and because evidence synthesis is not often covered in MLS programs – subject specialists in the humanities disciplines must seek out opportunities to learn the skills necessary to support this type of research from health and social science colleagues. Though there are a number of resources available for learning about this process from experts who are actively engaged in evidence synthesis work (e.g., programs offered by ALA and ACRL groups, inter-institution training workshops, etc.), this topic has not been addressed directly by the music library scholarly community in past MLA presentations or publications. Furthermore, there is a dearth of research on collection development practices to support evidence synthesis work in the areas of Music Therapy, Music Education, and other arts disciplines. In response to these needs, this panel will provide an opportunity for the music and theatre library communities to engage in collective knowledge-building in this area.

In this presentation, a panel of music and arts librarians will be joined by a health science librarian to provide an introduction to the process of conducting a systematic review and to discuss a number of resources needed for this type of work. Panelists will also share the details of establishing several institutions' flexible service models for providing library support for systematic reviews, and describe how they expanded the work currently happening in the health sciences to other disciplines that include the arts. This dynamic discussion will explore real-world examples of performing arts librarians supporting evidence synthesis research in Music Therapy and Music Education, and touch on how this work could manifest in Theatre Education, Drama Therapy, and related fields. Lastly, the panelists will invite the audience to share their experiences with and questions about evidence synthesis and systematic review work in the arts. Because this cross-disciplinary conversation brings together subject specialists with complementary skill sets in the arts and the sciences, it will offer attendees a broad view of the work happening in this area of scholarly inquiry in the hope of inspiring future evidence synthesis collaborations.

1:30pm – 2:20pm

G Foundations of Music Research: Re-thinking Music Bibliography by Building an Online Course

Speakers: Kathleen DeLaurenti, Valerie Hartman, Andrea I. Morris

Grand Ballroom AB

Sponsors: MLA Instruction Subcommittee

Our perceptions of online learning have evolved wildly in light of the opportunities and challenges presented by COVID-19. Often termed “Zoom University,” many students and faculty left the pandemic with the idea that online learning is simply class facilitation and self-directed study through a screen rather than in-person. At our conservatory, the library has been part of a growing online learning initiative in collaboration with the teaching and learning center. This initiative began before the pandemic necessitated multi-modal teaching and continues to focus on applying best practices in the online environment to create rich, rewarding learning experiences.

Simultaneously, our curriculum has undergone significant changes to foster student skills in career development and entrepreneurship. For master’s students without a research product as a graduation requirement, the traditional obligatory bibliography course was their only systematic introduction to research skills and was perceived as a tedious interruption of their time in the practice room.

The demands of multiple teaching modalities and the innovative curriculum changes supplied the impetus we needed to conduct a total overhaul of our traditional “bibliography” class. Increasingly challenging world circumstances also made it clear that our performing arts students needed critical information literacy skills more than slideshows of citation formats to navigate the information eco-system as both consumers and creators. The success of this course in addressing educational needs also relied on cross-departmental collaboration with instructional designers to maximize the impact of content delivery and content modalities in a learning management system.

This presentation will share how a graduate level required bibliography course was redesigned to align with the research needs of working artists rather than PhD-bound students. It will also share our collaborative development process for shifting the course to a fully online asynchronous format. Library faculty and instructional designers collaborated to develop a project management plan, create learning objects, and design assessments that incorporate the ARCL Framework for Information Literacy in Higher Education and challenge students to rethink what research can be and how they create and consume it as performing artists.

This session is designed for librarians who want to:

Develop non-positivist approaches to teaching required information literacy courses for performing artists

Re-think what “research” means in a performing arts context

Model successful development of meaningful asynchronous online courses and learning modules for musicians and other performing artists

Foster successful collaborations with teaching and learning experts at their home institution

Speakers: Keith Knop, Kathy Glennan, Damian Iseminger

Sponsors: MLA Cataloging and Metadata Committee

In this session presenters will address changes in the new RDA Toolkit from a theoretical perspective as well as in terms of practical, on-the-ground cataloging.

The current official text of RDA incorporates numerous changes, many of which were necessary to accommodate the IFLA Library Reference Model (LRM). The LRM revises, reconciles, and adds to the Functional Requirements family of models (FRBR, FRAD, and FRSAD) that formed the basis of the original RDA text. Among the wholly new concepts introduced in the LRM are representative expression elements (a recognition of the fact that most users see many expression properties of the "original" expression of a work to be properties of the work instead) and a model for aggregates (including what RDA and AACR2 referred to, but never defined, as compilations). This version of the Toolkit also features radical changes to the structure and presentation of RDA.

Collectively, these changes have left many catalogers feeling befuddled, befogged, and bemused. This presentation aims to address the biggest points of confusion and show how changes to RDA will play out in reality with practical examples of real-world applications.

Topics to be covered in detail include:

- The revised MLA Best Practices in the new Toolkit and supporting documentation
- Treatment decisions for representative expressions
- Additions to the MARC Bibliographic and Authorities formats to accommodate representative expressions, and MLA guidance on using them
- The aggregate model and its implications for music cataloging
- Changes to policy for access points for aggregating works (particularly relevant for popular music albums)

Time will be left at the end for audience questions.

G But I Mailed it to Myself Already: Copyright and Information Literacy for Composers and Creators

Grand Ballroom EFG

*Speakers: Kerry Masteller, Amy Hunsaker, Kathleen DeLaurenti**Sponsors: MLA Legislation Committee*

As the open access movement has evolved, librarians have been increasingly tasked to engage in supporting education and information literacy around authors' rights and basic copyright understanding for our faculty, student, and community users. However, while music and theatre scholars generally have access to support services, our music makers, playwrights, and choreographers don't always have the same level of copyright education, contract review, and publishing and support.

This topic is also often left out of curricula: while music or arts administration business courses might be in the curriculum, they are generally not required. Course offerings also take a one-size fits all approach, attempting to cover all aspects of business for performers and creators. With new mechanical licenses and changes to music copyright law as well as the implementation of the CASE Act, it can be a very confusing time for creators to understand how the decisions they make about copyright impact their work.

This session will attempt to expose some of the understanding gaps that composers face in making decisions about publishing, selling, and licensing their works. The cases presented here from an Ivy League University, an R1 research institution, and a traditional music conservatory can be easily extended to challenges faced by other creators working on creative, rather than scholarly, publishing endeavors. Playwrights and choreographers have similar issues and challenges relating to managing their work publicly.

In addition to exposing areas where information literacy instruction is needed, the presenters will share pilot work in each of their contexts that builds the case for new information literacy programs aimed at composers. This program aims to bolster curricular exposure to music copyright topics and provide creators with tools to build critical understanding and decision-making skills.

Presenters will also share how librarians can empower students with the tools they need to retain more of their rights while accessing library markets by creating information literacy tools around model licenses and helping them to understand the limits of first sale in digital environments.

2:30pm – 3:20pm **G So you want to write a book? We'll help! : Introducing a Toolkit for Prospective Authors** Grand Ballroom CD
Moderators: James Zychowicz
Speakers: Anna E. Kijas, Melanie Zeck, Lois Kuypers-Rushing, Matthew Vest
Sponsors: MLA Publication Committee

In 1964, the Music Library Association (MLA) launched its first monographic series, the Index and Bibliography series, which was followed in 1973 with the Technical Reports and Monographs in Music Librarianship series. Collectively, these two series have covered musical topics from Monteverdi to Heavy Metal and offered reference resources for practitioners of music librarianship on issues of preservation, cataloging, collection development, and information literacy, among others. Twenty years ago, in 2002, the MLA initiated a new series, the Basic Manual Series, which provides more narrative guides for practitioners in allied disciplines to the central issues of music librarianship, including classification systems and outreach.

The series editors offer this panel in response to the music library community's increased interest in exploring and tackling issues such as critical librarianship, inclusive metadata creation, and the decolonization of collections, in order to augment the robust collection of resources on canonical genres and traditional practices. While broadening the scope of their respective series, the editors are committed to maintaining the superior scholarship for which the MLA has been lauded.

In this panel, the series editors will launch their new tool kit, which is designed to support authors throughout the entire process of writing a monograph—from idea development, to drafting, to editing, and publication. First, the editors of three series will discuss the scope of their respective series to ensure the fit of a prospective topic and/or approach. Then, they will explore the technical differences and similarities among their series, including issues of background research, methodological approach, writing style and time management. Finally, editors will explore opportunities for open access publication through MLA.

The editors will conclude by conducting a poll on participants' interest in ongoing workshops designed to support current and potential authors.

2:30pm – 3:20pm **G The Road to River City: Tracing the Evolution of The Music Man through Archival Collections** Grand Ballroom AB
Speakers: Elisabeth Hedges, Anna LoPrete, Emily Rapoza
Sponsors: MLA Music Theatre Interest Group

Attendees of the Broadway production of *The Music Man* may be surprised to learn that Meredith Willson originally conceived the character of Winthrop as a severely handicapped child in a wheelchair. They would not know that Willson wrote a 10-page biographical sketch about Professor Harold Hill, detailing his childhood, his troubled relationship with the father who had not wanted him, and the original cantata his mother produced each Christmas. The ground-breaking musical opened on Broadway in 1957, ran for 1,375 performances and won five Tony Awards, including for Best Musical. It continues to be one of the most frequently produced musicals by professional and amateur theater companies as well as schools and colleges.

Archivists and librarians from the Great American Songbook Foundation will use source materials from the comprehensive Meredith Willson Collection to trace the evolution of *The Music Man* from early drafts of *The Silver Triangle* which focused around a partially paralyzed boy to the well-known production seen today. The collection includes extensive biographical sketches of the characters, scrapbooks, all iterations of the script, photographs, playbills and promotional materials from performances across the world.

3:30pm – 3:50pm **B Coffee Break** Lower Foyer

4:00pm – 4:20pm

G Text and Data Mining Applications for Teaching Music Bibliography

Grand Ballroom AB

Speakers: Laurie Sampsel, Taylor Greene

Text and data mining (TDM) is a process of increasing interdisciplinary potential and one with many practical applications for music graduate students. TDM, however, remains a topic rarely introduced in the music bibliography course. Understandably, talk of artificial intelligence, algorithms, and programming languages are intimidating to music students, but thanks to software applications, knowledge about these computer science topics are not required to participate in research using TDM. This presentation explores ways to introduce digital humanities to music students through TDM.

In our presentation, we will discuss two approaches to incorporating TDM into the music bibliography course, focusing on two student objectives: increasing ease and engagement with finding research information and discovering patterns and underlying topics of music research. Our experience suggests that students find these tools and approaches both useful and accessible.

Presenter A will discuss their approach to teaching the Google Ngram Viewer and JSTOR Text Analyzer in the graduate music bibliography course at an R1 public institution. Their assignments engage students in new approaches to finding research with these easy-to-use tools. They will update their recently-published survey results regarding student attitudes to these tools that combine powerful TDM with simple interfaces.

Presenter B will discuss the TDM assignment they assigned to students in their Research Methods for Performers course, a small seminar taught at a private, medium-sized R2 institution. Using ProQuest's TDM Studio tool, this assignment capped off two weeks spent discussing digital humanities and text and data mining research methods and involved using the method of topic mapping to uncover hidden tropes in the dissertations and theses on a given research area.

The learning outcomes for attendees include the following: gaining an understanding of how text and data mining relates to graduate music students' research practices; understanding some methods for text and data analysis; and learning specific tools that can be easily incorporated into teaching music research methods for graduate students.

4:00pm – 4:50pm

G Library Advocacy 101: Tools and Topics

Grand Ballroom EFG

Speakers: Stephanie Bonjack, Linda Fairtile, Jane Cross, Rebecca Littman, Sarah Ward

Sponsors: MLA Music Library Advocacy Committee

Music libraries and theatre libraries face many common challenges, which sometimes include a loss of physical space, involuntary staffing cuts/consolidations, budget reductions, or other detrimental plans imposed by administrators who may be insufficiently familiar with arts libraries and their users. While some changes are irreversible, others may be successfully challenged through coordinated and organized advocacy. Attendees at this interactive session will learn about resources to help advocate for their collections, users, and staff, and have the opportunity to ask questions and receive feedback about individual advocacy concerns.

The session will begin with brief presentations covering such topics as a library advocacy toolkit, making statistics work for your library, and advocating to management. These will be followed by an open discussion forum that serves two purposes, enabling attendees to exchange ideas on matters of immediate concern, and identifying long-range issues that might be addressed by the Music Library Advocacy Committee in the future.

4:00pm – 4:50pm G **The Music Research Collection: Definitions, Diversity, and Discussion** Grand Ballroom CD

Speakers: Ruthann McTyre, Jonathan Saucedo, Kirstin Dougan Johnson, Keith Cochran

The definition of a research collection was surely much clearer in the 1940s when Howard Hanson, Dean of the Eastman School of Music, informed Ruth Taiko Watanabe upon her appointment as Sibley's Head Librarian that she would be expected to "buy everything, and I mean everything." In the decades since, university libraries proliferated, music departments grew, and technology revolutionized the way users would interact with books, scores, audio, video, periodicals, and reference works. Shifts in patron attitudes have resulted in the expectation that information should be available with the click of a mouse. Networks of collections shared via interlibrary loan mean that a selector seemingly has less incentive to attempt comprehensive development, even for materials that would be used at their own institution. Perhaps most importantly a perpetual state of austerity has impacted how much of "everything" any single library can manage to buy. A focus on acquiring long-neglected works by underrepresented authors and composers has further shattered myths of comprehensiveness.

This panel will bring together selectors from four "R1" libraries, two private and two public, who have developed individual philosophies around what a research collection is and should be. Participants will respond to the following questions: 1) How would you define "research collection," and how has that changed over your career, if at all? How have licensing restrictions surrounding streaming media and the proliferation of digital materials marketed to individuals affected the role of the library if at all? 2) What responsibility do selectors of research collections have toward promoting diversity, equity, and inclusion? The panelists will each take approximately 10 minutes total to answer and then address follow up questions from the audience, the moderator, and each other. Attendees will be invited to offer their own answers to the given questions, which will open discussion to folks from all kinds and sizes of libraries. The panel will be interactive, and the proposal relates to collection development and management as well as diversity, equity, and inclusion, two of the most requested topics of the last post-conference survey.

4:30pm – 5:20pm G **Online Access to Institutional Born-Digital Recordings** Grand Ballroom AB

Speakers: Ashley Gray, A.M. LaVey, Matt Testa

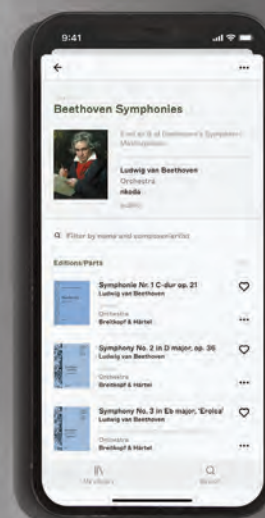
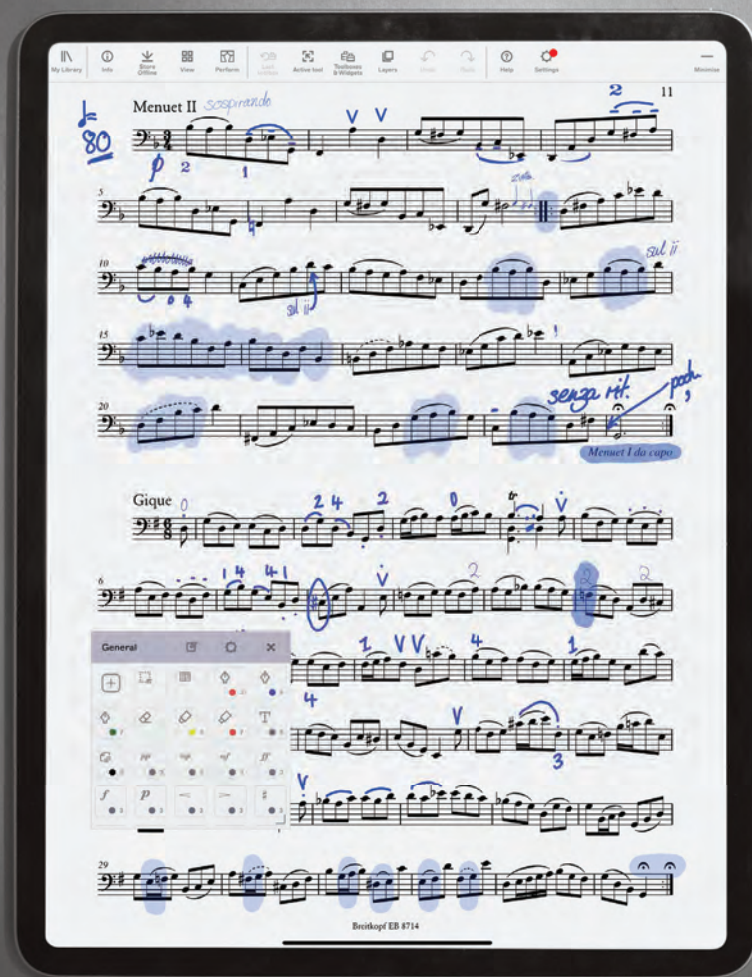
This session explores how two performing arts conservatories and one professional dance company are meeting their users' needs by preserving and providing online access to recently captured videos of local performances. Recent investments in technological infrastructure at these institutions have enabled their small archives programs to collect, digitally preserve, and provide access to hundreds of on-site events per year. This increase in capacity, however, comes with greater user expectations and demands on staff. Library and archives staff are now tasked with efficiently processing an ever-expanding collection of born-digital resources and making them available online to performers and educators not long after the original event, in addition to preserving them and making them accessible to future patrons. These libraries and archives also have to articulate a number of important policies and procedures regarding who is allowed access to what.

Presenters will discuss some of the new workflows, systems, challenges, and rewards of serving performing arts communities with on-demand access to institutional videos. This session will be of particular interest to attendees who work at academic performing arts libraries or other specialized institutions and regularly deal with institutional recordings. It will also serve as a set of case studies in digital preservation at small institutions.

5:00pm – 5:50pm	G	<p>OER Collaborations in the Performing Arts Library: The Beggar's Opera Digital Edition <i>Speakers: Becca Fülöp, Steve Newman, Fred Rowland, Alex Wermer-Colan</i> <i>Sponsors: MLA Instruction Subcommittee</i></p> <p>The Beggar's Opera: A Site for Scholars, Performers, Teachers and Students, created by faculty and staff at our institution, breaks new ground by providing the first scholarly digital edition of the play and the first that makes substantial use of the multimedia functionalities of a digital environment, bringing the play alive both in its time and in ours. In spite of its enduring popularity and influence since its first staging in 1728, no digital scholarly edition of John Gay and Johann Christoph Pepusch's ballad opera has been created before now. Furthermore, recent editions fail to include the music, neglecting the essential twinning of text and music, word and song at the heart of the play. Our edition, in the form of an open access website, addresses these omissions by drawing on and combining both the Textual Encoding Initiative (TEI)-XML and the Music Encoding Initiative (MEI)-XML. The edition enriches the experience of the text by providing audio and video clips that users can listen to and view while immersed in the score, as well as other resources including archival images, essays, an annotation feature, a place for teachers to share pedagogical ideas, and more.</p> <p>In this presentation, we aim to demonstrate the functionality and teaching and learning potential of the Beggar's Opera site with two main objectives in mind. First, we wish to share the site as a free learning and teaching tool for other MLA members' libraries and institutions. Second and most importantly, we aim to show how the site was created as an open education resource collaboration between faculty, librarians, and other staff. As interest in and need of OER grows at institutions of higher education, such collaborations drawing on the skills and interests of a diverse group of people can result in intellectually rich and dynamic resources that enhance learning and research. The presentation will consist of an introduction to the site and its functionality, a discussion of the genesis of the site and the challenges we faced in creating it and making it functional, an overview of the open source tools used to create the site (including TEI, MEI, CeTEIcean, and Verovio), and ideas for further expansion of the resource based on user comments and the possibilities of always-improving technology. We hope our example will serve as a model for and inspire others to take on similar OA and digital humanities projects, especially in musical theater, which is sadly under-represented in digital spaces.</p>	Grand Ballroom CD
6:00pm – 6:50pm	S	<p>Publications Authors/Editors Reception and Happy Hour <i>Chairs/Coordinators: Deborah Campana</i> <i>Sponsors: MLA Publications Committee</i> *Receptions will not be live-streamed.</p>	Lindbergh Room
7:00pm – 10:00pm	R	<p>MLA Big Band Rehearsal</p>	Grand Ballroom CD
8:00pm – 9:00pm	S	<p>Local Event - NINE from New Line Theatre Marcelle (3310 Samuel Shepard Drive, Saint Louis, Missouri 63103) Multiple dates available for tickets to see NINE the musical with music and lyrics by Maury Yeston and book by Arthur Kopit, based on Federico Fellini's semi-autobiographical film <i>8 1/2</i>.</p>	
8:00pm – 9:30pm	S	<p>MLStEP Reception <i>Chairs/Coordinators: Michelle Rivera</i> <i>Sponsors: MLStEP</i></p>	Ballpark Village

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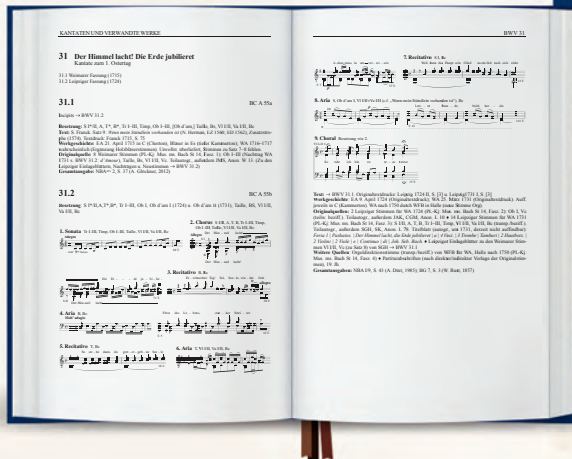
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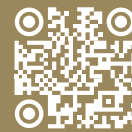
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B Break **E** Exhibits **M** Meeting **P** Plenary Session **N** Poster Session **G** Program Session

R Rehearsal **S** Social Event **T** Town Hall

MARCH 3 • FRIDAY

9:00am – 10:20am **P** **Plenary - Beyond the land acknowledgement: How music and theatre libraries can amplify contemporary Indigenous voices in the United States** Grand Ballroom CD

Moderators: Melissa Barton

Speakers: Laurie Arnold, Erin Fehr, Heidi Senungetuk

Sponsors: MLA Diversity/EIS Committee

While creating an appropriate land acknowledgement is a step in the right direction at identifying the original peoples that continue to live in these United States, the efforts should not stop there. This plenary session will look beyond the land acknowledgement and highlight Indigenous performers and creators of the 20th and 21st centuries, who deserve to be celebrated for their contributions to the arts.

Dr. Laurie Arnold (Sinixt Band Colville Confederated Tribes), Professor of History and Director of Native American Studies at Gonzaga University, will begin with a look at Indigenous theatre's new vibrancy and visibility. She will explore how contemporary Native American playwrights are expanding the historical dialogue by remaking American theatre with historical narratives that audiences have either forgotten or never learned. She will discuss how topics like the Cherokee Trail of Tears, federal Indian boarding schools, and tribal jurisdiction are being confronted while asserting tribal political and cultural sovereignty, enhancing the audience's comprehension of tribal histories and perspectives and the importance of this work.

Erin Fehr (Yup'ik), Assistant Director and Archivist for the Sequoyah National Research Center at University of Arkansas at Little Rock, will highlight early 20th century Native American musicians that were educated in off-reservation boarding schools whose Federal Indian policies included "Kill the Indian, save the man." While the purpose was to strip Native peoples from their cultures, the boarding school education instead gave them a new form of music to utilize professionally and for individual expression. From travelling performers like Tsiatina Redfeather Blackstone (Cherokee/Creek) to librettists and composers like Zitkala-Sa (Yankton Dakota) and Louis Ballard (Quapaw), Native American musicians have left their mark on the realm of classical music for over a century.

Heidi Senungetuk (Inupiaq) will explore how Indigenous methodologies that foreground cultural advocacy, revitalization, and education can be articulated using Indigenous music, language, and cultural metaphor. She will introduce several Native American contemporary composers for consideration and how they perceive values of interconnectedness, relationality, continuity, politics, and soundscapes in Indigenous composition. She will include a performance of a portion of a recent work, *For Zitkála-Šá* (2022), by Pulitzer Prize winner Raven Chacon.

9:00am – 4:50pm **E** **Exhibitor Hall** Arch View Ballroom

10:30am – 10:50am **B** **Coffee Break sponsored by Theodore Front Musical Literature, Inc.** Lower Foyer

10:30am – 12:50pm N **Poster - Disco Saturday Nacht: Promoting Popular Musicology Research in Music Libraries** Upper Foyer
Speakers: Patrick Quinn

In 1979, the disco genre ended at Comiskey Park in Chicago during their “Disco Demolition” night, a violent destruction of disco, R&B, funk, and soul vinyl albums and singles that ended in an on-field riot. At least, people believe that it “ended” then. In reality, disco is a far more complex genre than many have given it credit for, representing years of community, celebration, escapism, and pain from BIPOC and LGBTQIA+ communities. When disco publicly “died” in 1979, it privately went back underground to where it originated – queer and BIPOC nightclubs – where it transformed into house music, “disco’s revenge.” From there, house music became pervasive in the queer and BIPOC nightlife scenes through the 80s, where it continues to thrive and inspire some of the biggest pop stars of the last 40 years. To this day, disco is still a beloved part of much of the LGBTQIA+ community.

So how does the work of the music library come into play? To be sure, disco’s connection to the LGBTQIA+ and BIPOC communities is well documented, but not often well researched in the same way that much classical musicology has been, even from the 20th century. Musicology programs and the libraries that support them have, perhaps unintentionally, reinforced this idea that Western classical art music is somehow more deserving of study than other musical traditions, including 20th century popular music. As librarians, we can take steps to encourage this research, including advocating for earlier interest in these topics, providing extended search strategies and information on alternative research materials, and de-mystifying archives.

10:30am – 12:50pm N **Poster - Forgotten Voices: The Clingers** Virtual
Speakers: Myrna Layton

In 1963, four young girls (ages 11 through 16) made their first television appearance singing on the Andy Williams Show, guests of The Osmond Brothers, with whom they shared a vocal coach. This led to their own television contract singing on the Danny Kaye Show, guest appearances on many other variety shows of the time, touring extensively, and cutting the EP of the day, 45 rpm records. The Clinger Sisters worked hard at their craft, but did not enjoy the level of success they had hoped for. By 1966, the sisters made the transition to rock band, playing guitar, bass, organ and drums as “The Clingers,” trying to compete against the male rock bands of the era. They were signed to record an album (with first Equinox and then Columbia Records), even completing the recording sessions, but the albums were never released.

Despite all of their effort and hard work over a decade, the contribution of the Clinger sisters as an early all-girl rock group has been forgotten, leaving their music unheard and unacknowledged. Despite the television success the Clingers enjoyed, despite their Las Vegas shows, their extensive touring and radio play of their music (some covers, some originals) the Clinger Sisters have been left out of the conversation. None of the many books addressing women in pop or rock have included them. The Clinger Sisters were pioneers of rock and roll who deserve to be remembered.

This presentation is relevant to music librarians who serve patrons with an interest in popular music, gender bias in the recording industry, the contribution of women to music, and women’s studies in relation to the entertainment industry. Theatre librarians would be interested in the touring the sisters did--music mixed with comedy for the grandstand shows of state fairs, as Vaudeville-type touring performances were winding down in the early sixties. The Clingers were a part of that, too.

10:30am – 12:50pm	N Poster - Help! I'm Supposed to Diversify a Collection!	Upper Foyer
	<p><i>Speakers: Karen Olson</i></p> <p>Within a month of my arrival at a new position, I was tasked with diversifying a collection of scores that I barely knew. This poster, aimed especially at early career librarians, addresses the practical and philosophical challenges of diversifying a music collection at short notice. Combining research and personal experience, I will evaluate some of the resources and processes I used to identify and purchase new music from diverse composers. These include materials from professional organizations (such as the American Viola Society or Diversifying the Stand), from music publishers and distributors (such as Theodore Front), and other organizations dedicated to music diversification (such as the Institute for Composer Diversity). Different resources had different strengths; for example, the Composer Diversity Database was useful for discovering new names and accurate demographic identifiers, but was not good for determining the technical demands of a piece. I will also address practical issues of ensuring faculty buy-in, coordinating timelines and budgets across library departments, and promoting the new materials. Takeaways for poster viewers will include tips for using the wide variety of available DEI resources, strategies for working across departments, and advice for prioritizing purchases on a tight schedule.</p>	
10:30am – 12:50pm	N Poster - How Video Editing Skills Can Improve Library Outreach	Upper Foyer
	<p><i>Speakers: Jason Steptoe</i></p> <p>If you're considering a project to replace complicated written tutorials with simple videos—especially for using unfamiliar equipment, such as microfilm readers and LP players—you'll soon find that video-editing skills are essential. In this poster presentation, I provide an overview of the process I used to replace a confusing written tutorial for using a microfilm machine with a simple and effective video. I also present evidence about whether providing video tutorials is worthwhile by revealing the results of a study in which some students were presented with written instructions for operating a microfilm reader, while others were presented with the video tutorial. By learning about IU students' experiences with tutorials in varying formats, you can better determine whether your patrons would benefit from video tutorials.</p>	
10:30am – 12:50pm	N Poster - Incorporating OER in Course Design: A Collaboration Between Resource Services and Public Services	Upper Foyer
	<p><i>Speakers: Z. Sylvia Yang, Victoria Peters</i></p> <p>In 2002, the term Open Education Resources (OER) was introduced at the UNESCO Forum on the Impact of Open Courseware for Higher Education in Developing Countries. Open educational resources are free digital education materials that can be used freely and legally, and often include the right to copy, share, enhance and/or modify them for the purposes of creating material that reflects your specific needs. Twenty years later, we're still discussing how to incorporate OER, affordable textbooks, and open access (OA) in education. With the addition of a scholarly communications focused librarian and the increase in distance learning due to the COVID-19 pandemic, DePauw University is uniquely positioned to promote and encourage faculty to incorporate low or no-cost materials into their courses.</p> <p>This poster will provide an overview of how technical (or resource) services and instructional librarians can work collaboratively with faculty to incorporate OER in course design, increase accessibility, and promote OA publishing.</p>	

10:30am – 12:50pm N **Poster - Place of Joyful Gathering: The Story of Cleveland's Karamu House** Upper Foyer

Speakers: Jacey Kepich

Cleveland, Ohio's Karamu House, whose Swahili name means 'place of joyful gathering', is recognized as the oldest African American theater in the United States. Since its inception in 1915, Karamu has leveraged the performing arts to foster educational artistic experiences in an ethnically-complex community. Thanks to founders Russell and Rowena Jeliffe - a young couple willing to take risks and defy segregational odds - its legacy endures today, showing how the performing arts can bring together individuals from different backgrounds, setting a model not only for a city, but an entire country.

This poster will explore the Karamu story in light of Case Western Reserve University's recent acquisition of the Karamu archives. At present, the archival collection is not fully processed; therefore, the aims of this poster will focus instead on the potential for this collection to be indexed alongside other local institutional repositories. Future work could involve collaboration between CWRU and external partners to make the Karamu legacy more accessible. Given the joint meeting between MLA and TLA, poster content will appeal to both audiences, and attendees will be introduced to a significant cultural icon from a city whose Playhouse District tends to dominate the theatrical spotlight.

10:30am – 12:50pm N **Poster - Student Engagement in Your Library: Imaginative, Humorous and practical ways increase students involvement with the library** Upper Foyer

Speakers: Kara Christensen

3 Main Goals: In a engaging way have the audience Learn Orientation Techniques (demonstrating live by having the participants do the things I use for students to accommodate different learning styles) for example: Visual shifting up my room placement pointing to things, have the orientation in the actual library, having the students repeat information back to each they just learned, group response and more.

Getting Students to Pay Fines: Candy, advertising, communication resources beyond e-mail, using humor in campaigns (we've given away free invisible baby dragons and have named carpet fibers after the students). Have them brain storm in groups other concepts and share them.

Increasing student usage of the library: Look on campus see what's missing, for us it was a place for students to nap or hide away and study. Be in touch with the teachers about the curriculum, it means tracking down the new ones meeting with them. In groups what can you maybe provide your students that the rest of campus doesn't have?

10:30am – 12:50pm N **Poster - Sustainable File Formats and Digital Preservation of Music Notation: Current Use and Future Practice in Higher Education** Upper Foyer
Speakers: Janet McKinney, Stephanie Akau, Rachel McNellis
Music historians, theorists, ethnomusicologists, and composers frequently create digital music scores and examples using a wide variety of music notation software programs. However, the collaborative nature of the online environment and variety of file formats and software choices, both proprietary and open-source, present unique problems for information professionals when it comes to sharing, preserving, and providing access to these digital scores now and into the future. It is therefore essential for creators of these scores to adopt digital preservation best practices, which refer to iterative processes that will guarantee the accessibility, longevity, security, and integrity of digital music scores over time.
In 2021, we conducted a survey of music professors at 22 universities to determine the extent to which they utilize digital preservation best practices in their work. However, only 46% were aware of its definition and principles. In this poster presentation, we summarize salient survey results that both indicate this gap in knowledge and present an opportunity for information professionals to initiate outreach measures focused on digital preservation as it applies to music. We outline easily adoptable best practices, as well as preferred file formats for digital notated music scores that offer the greatest potential for long-term preservation, sustainability, and future accessibility. These formats, outlined in the Library of Congress's Recommended Formats Statement, are MusicXML, the Music Encoding Initiative (MEI) schema, and PDF/Archivable.
Librarians and archivists will learn about freely-available online resources, including a research guide, that address these topics in greater depth. We will also offer ideas of ways in which attendees can collaborate with music professors to incorporate discussions of open formats and digital preservation best practices into course curricula. As a result, attendees will be better prepared to educate music faculty and their students about responsible measures that will help extend the life of their digital scores.

10:30am – 12:50pm N **Poster - The State of Music Reserves in the Post-COVID Era** Upper Foyer
Speakers: Richard Marshall
What is the state of music course reserves in the post-Covid era? Did the pandemic influence music libraries to make changes, including those to reserves-related workflows, formats selected for reserve, or items permitted for reserves offerings? In this poster, I present both quantitative and qualitative data collected from music librarians to provide an in-depth understanding of the state of music course reserves.

11:00am – 11:20am G **Community Choice - Productive partnerships: Working with students to diversify and supplement the theatre arts collection** Grand Ballroom AB
Speakers: Angelique Bruner, Christine Edwards
The inclusion of the student voices on your campus is important in the decisions you make about your collection. In this session, a theater student and her librarian will share the importance of diversifying the script collection available in the library. This dual perspective will include first-hand stories as well as how to build your collection and bring awareness to these resources. The theatre student will specifically discuss a scenario involving commedia dell'arte and perform a monologue from Venus by Suzan Lori-Parks. Our goal is to advocate for underrepresented playwrights and play content in the library canon. In that regard, we will highlight specific playwrights from underrepresented groups such as African Americans, Indigenous tribes, and the LGBTQ+ community. We will also provide a link to a guide that attendees can continue to access after the conference as they work towards more diverse collections at their home institutions.

11:00am – 11:20am

G Every Good Belletrist Deserves Funding: Arts and Humanities Scholars and Open Access

Grand Ballroom CD

Publishing Fees

Speakers: Rachel Scott, Ana Dubnjakovic, Anne Shelley

Open Access (OA) undoubtedly has the capacity to open content to readers worldwide. However, current OA funding models perpetuate many of the privileges entrenched within scholarly communication. Pay-to-publish fees such as Article Processing Charges (APCs) are most often associated with publishing throughout the sciences but are becoming increasingly common in a wider variety of disciplines as more publishers embrace gold and hybrid OA models. This session reports findings from interviews conducted with scholars in the arts and humanities that explore their motivations to publish their work OA via an APC or other payment type. By reporting the experiences of scholars working outside of the sciences, presenters aim to tease out some of the intersections of privilege, affiliation, disciplinarity, and publishing that are not yet well-documented in the literature.

The presentation will also consider the significance of these findings for librarians who support scholars in the arts and humanities, including but not limited to collection development implications for subscription journals with an increasing amount of OA content, the role of transformative agreements, and library support for reading, publishing, and green OA. APC-based OA publishing also has deep implications for diversity, equity, and inclusion; the session will consider how such models both include and exclude scholars based on linguistic, geographic, socioeconomic, and other elements of identity. Presenters will facilitate a discussion of how librarians might engage students and faculty in better understanding their rights as authors and the relative privileges afforded them by their institutional affiliation. Attendees will gain an understanding of APC-based OA publishing; how arts and humanities scholars describe their experiences with this model; and the implications of APC-based OA publishing for library collection development, diversity, equity, and inclusion, and information literacy.

11:00am – 12:20pm

T Cataloging and Metadata Town Hall

Grand Ballroom EFG

Speakers: Keith Knop, Karen Peters, Hermine Vermeij, Janelle West, Rebecca Belford, Kathy Glennan, Damian Iseminger, Kevin Kishimoto, Leo Martin

Sponsors: MLA Cataloging and Metadata Committee

This session features updates and special topics in music cataloging and metadata as well as an open discussion period; it is a forum for sharing information on important topics that do not each require their own program sessions. Speakers will provide up to date information on changes to RDA (as well as LC-PCC Policy Statements and MLA Best Practices), LCGFT, LCMPT, LCDGT, and MARC. Special topics this year include updates from the Linked Data Working Group (LDWG).

Speakers: Anna E. Kijas, Iryna Klymenko, Oleksandr Kropyvnyi, Iryna Voloshyna, Andriy Vovczak
Sponsors: MLA Archives and Special Collections Committee, MLA Preservation Committee, MLA Digital Humanities interest Group, MLA World Music Interest Group

On February 23, 2022, Russian President Vladimir Putin announced a special operation, aiming to “demilitarize and denazify” Ukraine. This last part of his pseudo-rationalization of the brutal invasion was perceived by Ukrainian heritage scholars as a direct threat to Ukrainian culture and Ukrainian identity in general. As most people watched Russia invade Ukraine, library and heritage workers began working to safeguard digital cultural heritage that was at-risk of being destroyed or damaged. The panlists have backgrounds in library and information science, archives, folklore, ethnomusicology, digital humanities, and music studies, and will present on the lessons and perspectives drawn from their involvement in the larger effort to protect at-risk Ukrainian cultural heritage.

Iryna Voloshyna will discuss approaches in backing up archival fieldwork material of Ukrainian folklorists, heritage scholars, museum professionals, and ethnomusicologists, held under the auspices of the American Folklore Society. On the first day of the full-scale military invasion of the Russian Federation to Ukraine, a group of Ukrainian scholars reached out to their colleagues abroad, looking for a secure and safe backup space for the digital archives with fieldwork materials from Ukrainian museums, archives, university departments, NGOs, and individual researchers. First created as a temporary and easy solution for backing up the digital materials, the project became the AFS-Ukraine digital preservation initiative. Panelist 1 will discuss technical, ethical and legal nuances of this initiative.

Anna E. Kijas will examine how Saving Ukrainian Cultural Heritage Online, a grassroots volunteer initiative, enabled a nimble and rapid response to web-archiving websites, digital collections, interactive media, bibliographic metadata, and more during the first and second phases of the initiative. She will present several archived examples from music and performing arts collections, introduce the technology implemented throughout the initiative, and discuss possible roles that academic institutions and global organizations can take on to support web-archiving initiatives in the future.

Andriy Vovczak will discuss his vision for the establishment of a Central Digital Archive of Ukrainian Folklore as one of the possible ways to bring together archival initiatives among the colleagues in folklore and ethnomusicology who are actively engaged in the field of archiving digital

folklore materials. Such an archive would enable greater coordination and support the work of a number of institutions, organizations, or individuals, who deal with digital folklore archives, as well as provide a wide spectrum of archival services to the researchers and larger community members interested in Ukrainian intangible cultural heritage. In this presentation, Dr. Vovczak will discuss the main directions of such an archive through the lens of challenges that exist in the community of Ukrainian folklore archivists, as well as in foreign institutions.

Iryna Klymenko and Oleksandr Kropyvnyi will explore how the Kyiv Laboratory of Ethnomusicology has been preserving folklore archives and developing new approaches to data storage in a wartime context. Today, one of the main priorities in research activity of the Laboratory is archival processing to preserve audio and video field recordings that account for more than 5,000 hours of data. Preservation of archival materials became especially urgent in the context of the Russian-Ukrainian war. Its importance is particularly evidenced by numerous aggressor’s efforts to destroy both tangible and intangible Ukrainian cultural heritage during the war. The sudden evacuation of audio archives highlighted a number of major disadvantages in the basis of existing archives organization: no backup copies of digital media, manual information processing and orientation to a hierarchical data storage model, a lot of non-digitized materials etc. The secure repository for audio and video samples of Ukrainian musical folklore, developed in cooperation with Ukrainian and foreign researchers, is intended to solve the above problems and become the basis for the all-Ukrainian ethnomusicological research environment in the future.

12:00pm – 12:20pm G **“Hakuna matata”**: Enhancing patron experiences with musical and archival materials from Eastern Africa Grand Ballroom AB
Speakers: Melanie Zeck

The Swahili phrase “hakuna matata” was popularized as the title of a song written by Elton John and Tim Rice for Disney’s 1994 film, *The Lion King*. Literally translated as “there are no worries,” “hakuna matata” is the only non-English phrase in the song. As such, in spite of the song’s positive reception, its relevance to Swahili-language studies was limited.

Nearly thirty years after *The Lion King* was first produced, the interest in learning Swahili has hit an all-time high. Considered the lingua franca of Eastern Africa, Swahili is now the fourteenth most commonly spoken language in the world—due, in large part, to the disproportionately high number of persons for whom Swahili is an additional language. In the United States alone, nearly 100 universities offer Swahili courses, and at selected universities in Europe (in Norway and Poland) and in Asia (in China and South Korea) students may pursue graduate degrees for which Swahili is required. Recently, the United Nations declared July 7, 2022, as the inaugural “World Kiswahili Language Day,” in recognition of the language’s importance worldwide.

With the sudden rise in online learning, Swahili instructors have expressed an increasing need for accessible resources—primary, secondary, sonic (musical and nonmusical), and reference—to facilitate their students’ learning. As a reference librarian and musicologist, I responded to this need through a two-year, multi-faceted program that culminated in an informative video presentation, an in-person information literacy workshop, and a LibGuide, all of which I rendered in Swahili and anchored with the resources available through my institution. In each of these three entities, Swahili-language songs were featured as pedagogical tools and/or cultural artefacts. This presentation will offer an overview to the program’s rationale, the processes by which it was carried out, and an assessment of its implications for future efforts. I will argue that the program was successful largely because it wove fundamental principles of musicology, language pedagogy, and librarianship, thereby supplementing (but not duplicating) the approaches employed by the majority of instructors associated with the Global Association for the Promotion of Swahili. Through an evaluation of relevant patron queries and collection usage statistics, I will also show how my institution fostered renewed awareness of and access to previously underutilized collections and resources. But, most importantly, I will demonstrate how, through its support of this program, my institution is cultivating a new patron base and seeking to enhance each patron’s experience with these resources as they embark on their language-learning journey.

12:00pm – 1:50m M **RILM Luncheon Presentation *invitation only*** Lindbergh Room
Chairs/Coordinators: Barbara Dobbs Mackenzie, Jadranka Važanová
Sponsors: RILM
*Receptions will not be live-streamed.

12:30pm – 1:20pm B **Lunch Break *on your own***

1:30pm – 1:50pm

G Community Roles in Sustaining Digital Humanities Initiatives in Music: A Case Study of the Music Encoding Initiative

Grand Ballroom EFG

Speakers: Jessica Helen Grimmer

Lacking institutional support, the vast majority of digital humanities communities and their respective projects confront the pervasive challenge of sustainability. Shifts in technologies, resources, and communities over time present systemic barriers to the long-term viability of digital projects. The “Communities sustaining digital collections” project is investigating the roles of research communities in the sustainability of digital collections, with the purpose of identifying strategies to increase the long-term viability of their digital resources. Four unique case studies span several types of digital humanities projects: the Lakeland Digital Archive, the Open Islamic Text Initiative, the Enslaved.org project, and the Music Encoding Initiative. By conducting interviews with community members and users of these digital projects, we have observed some unifying themes, particularly regarding the symbiotic relationship between the maintenance of the digital object and the maintenance of the community of contributors and users.

Of these case studies, the Music Encoding Initiative represents the longest-running and most geographically dispersed scholarly community, composed of technologists, musicologists, music theorists, and music librarians from around the world. This research community has engaged in the creation, maintenance, and adaptations of an open-source standard for encoding musical documents in machine-readable XML schema. Our paper will present outcomes of the case study of the Music Encoding Initiative, and how the MEI community understands sustainability in the context of their digital markup standard. It will examine the roles of users, participants and partners within the initiative, and their functions and challenges in contributing to medium and long-term sustainability.

1:30pm – 2:20pm

G Providing Open Access to Photoplay Music: The Mirskey Collection Digitization Project

Grand Ballroom AB

Speakers: Jim Cassaro, Carlos Peña

Interest in silent or ‘mute’ film and silent film music has greatly increased over the past several decades as showings of silent films with live performers have grown in popularity and new silent films with original scores have emerged as a developing genre. Often discarded after the advent of integrated film sound, many of the huge music and theater libraries of deluxe cinemas disappeared along with the complete sets of orchestrations.

The Nek Mirskey Collection, held by the Finney Music Library at the University of Pittsburgh, is large archive of instrumental parts that were used to accompany silent films predominately in the 1920s in a number of venues across the U.S. While the most common form of silent film accompaniment was sheet music for piano, the Mirskey Collection, by contrast, holds not just piano music, but also a large amount of rare music for orchestra. In addition, many of the pieces are full sets for orchestra—meaning that they contain all the originally published instrumental parts. The Collection is comprised of over 3,000 sets of ‘photoplay’ music, or music published specifically for cinema orchestra.

Nek Mirskey, for whom the Collection is named, was a Polish immigrant violinist and conductor who collected this music for his Polonia Orchestra, which was the house orchestra for the Metropolitan Theatre in Washington, D.C., from 1916 until Mirskey’s death in 1927. Markings on the instrumental parts indicate that they were well used in performances and marked in ways that indicate performance practices such as synchronization, cuts, repeats, the interpolation of music from one piece into another, and other alterations. Included in the Collection are full runs of photoplay albums, among them those of Sam Fox, the Forster Motion Picture Incidental Music Series, the Jungnickel Photoplay Series, and the Kinothek series, among others.

The Collection has been recently used by silent film scholars to reconstruct scores for various films. Among them are Gillian Anderson’s restoration of the score to *Rosita*, an Ernst Lubitsch film restored by the Museum of Modern Art (New York), which opened the 2017 Venice Film Festival. Currently, Anderson is using the Collection to restore the score to *Way Down East* (1920), a D.W. Griffith film, starring Lillian Gish.

In 2021, the Finney Music Library received a grant from the National Endowment for the Humanities to complete the processing of the archive, scan the entire collection, and make the content available globally via open access via a dedicated website on the University of Pittsburgh Library System’s Digital Research Library (<https://digital.library.pitt.edu/>). One year into the project, this presentation provides an overview of the Collection, the cataloging process, and the scanning of the music, addressing several issues that were faced.

1:30pm – 2:50pm **G Improving Representation and Access through Ethical Description** Grand Ballroom CD
Speakers: Allison McClanahan, Kristi Bergland, Treshani Perera
Sponsors: MLA Cataloging and Metadata Committee
In pursuit of living the values of equity, diversity, and inclusion, and attempting to minimize harm to underrepresented populations, many individuals and institutions have been investigating ways to incorporate or practice ethical description in their metadata and discovery systems. This session will provide examples in both a general and performing arts context, and allow for discussion and synthesis. To begin the session, panelists will share examples of ways they are practicing or planning ethical description, such as retrospective description of demographics, bilingual description (including original scripts), and finding local solutions for problematic subject headings. Following these snapshot presentations, attendees will discuss in small groups ways they are incorporating or can incorporate ethical description in day-to-day practice. Some topics to guide small group discussions could include balancing creating access with ethical description practice, past or ongoing projects at attendees' institutions, and how discovery systems impact (or even limit) our ability to create ethical description at present. At the end of the session, speakers will facilitate time for attendees to share out and synthesize discussion points from the small groups.

2:00pm – 3:20pm **G Practical Library Instruction: A Charrette for Music and Theatre Librarians** Grand Ballroom EFG
Speakers: Veronica Wells, Z. Sylvia Yang, Angela Pratesi, Andrea I. Morris
Sponsors: MLA Instruction Subcommittee
Coming from architecture praxis and used in multiple design disciplines, a charrette is a structured period of intense feedback where participants work together to solve a design problem. The activity can easily be used by instructors to improve lesson plans or teaching artifacts in collaboration. Building on the success of the MLA charrette in 2020, this interactive session will provide participants with a forum for immediate and actionable feedback to refresh their instruction. Beginning with a warm-up practice activity where attendees will learn how charrettes work, this session will primarily focus on small-group sharing, feedback, and brainstorming. Each participant should bring a lesson plan, teaching artifact, or instructional challenge for which they would like to receive feedback. Small groups will be facilitated by an experienced instruction librarian. This dynamic session will support the instructional praxis of music and theatre librarians and encourage the formation of a teaching community of practice through the sharing of ideas and materials.

Speakers: Kathleen DeLaurenti, Zane Forshee, Valerie Hartman, Joe Montcalmo

Sponsors: MLA Publications Committee

Open Educational Resources (OER) are no longer a novelty in libraries and University curricula. However, the focus on creating and disseminating OER has traditionally focused on high-enrollment lower division courses. In music, we have seen a significant growth in OER for introductory music theory, but faculty with additional subject needs, have had little to choose from.

As awareness of OER grows, more faculty are interested in developing and publishing OER in the areas where they've identified needs. As librarians, we often want to capitalize on faculty enthusiasm, but may not have the roadmap to do this successfully or sustainably.

Attendees will learn how librarians can collaborate with instructional designers to support faculty projects to develop new OER. We'll share how the learning specialists, faculty, and librarians collaborated at a conservatory to launch its first open access digital textbook to address the evolving demands of the arts industry.

The open textbook is based on curriculum that scaffolds skills in entrepreneurial thinking, leadership, project development, and citizen artistry through curated project-based learning. The curriculum and open textbook prepare students to compete for extended and supported fellowships and residencies in real-world community contexts.

This OER fills a gap beyond student needs to also support practicing artists. According to data from the Strategic National Arts Alumni Project (SNAAP), numerous sources have revealed substantial gaps between the skills students attain through arts higher education and the skills they need to launch and sustain their careers. A 2020 SNAAP DataBrief (Frenette, 2020) highlighted that, while most arts graduates report sufficient training in Artistic Technique (90%), they report gaps in skills development for Financial and Business Management (65%) and in Entrepreneurship (54%). This OER fills these gaps and better prepares music, theatre, and dance graduates with essential skills that enable them to create satisfying and sustainable careers in the arts.

Attendees will learn how our team:

- Developed the foundations for successful collaboration between library and instructional design colleagues
- Built on existing course materials to create a fully realized OER textbook
- Created a project management roadmap for the design, creation, and dissemination of the published OER as the foundation for a larger initiative
- Leveraged this pilot project to advocate to management for ongoing support of additional OER development

Attendees may have different resources for these projects available at their institutions. Our presentation will also provide attendees with tools to develop their own needs assessment to identify gaps in knowledge and resources when collaborating with faculty and learning design colleagues to create OER. This will help attendees from any organization identify opportunities to scale this work for their own institutional context.

Speakers: Jürgen Diet, Barbara Wiermann

Since 2014, the Bavarian State Library and the Saxon State and University Library (SLUB) Dresden have developed various online discovery services for the music research and music library communities. These various projects funded by the German Research Foundation (DFG) are now grouped under the umbrella of "musicconn". This presentation provides an overview of those musicconn services especially relevant for musicologists and music librarians in the United States:

- musicconn.publish: An open access repository and long-term archive of specialist literature related to music and music librarianship in English, French, German, and Italian.
- RISM-OPAC: A retrieval and presentation system for the RISM-database containing around 1.4 million records of music manuscripts and printed music dating mostly from between 1600 and 1850.
- musicconn.performance: A fully searchable database preserving data about musical events across the globe from music performance ephemera as well as other textual and audio-visual sources.
- Web-archiving of internet resources: Long-term preservation and digital curation of websites with contents relating to musicology and music collections. The archived websites can be accessed by the public in the same way as the Internet Archive Wayback Machine.
- musicconn.search: A discovery tool that enables users to search across 18 music data sources including the music collection catalogues of the Bavarian State Library, the British Library, and the Library of Congress.
- musicconn.scoresearch: An OMR-based application for locating melodies in about 160,000 pages of digitized music scores by typing sequences of musical notes into a virtual keyboard.
- musicconn.audio: A persistent repository storing and broadcasting digital and retro-digitized sound recordings (currently under construction).

The use of all musicconn services is free of charge. They can be found on the homepage of the Specialized Information Service for Musicology: <https://www.musicconn.de/>.

Speakers: Raina Swanson Edson, Karen Olson

Discovering musical repertoire based on composers' demographic identities poses a continual challenge. Resources like the Composer Diversity Database are helpful for discovering new music, but do not provide links to local library holdings. Meanwhile, inconsistent LCGDT application means local catalogs often do not tag artists with the kinds of gender, ethnic, or national tags that patrons want. As a result, patrons have to use outside databases to learn composers' names, and then re-search those names within their local catalog to see if their library has any materials by those people.

Matsuoka, Steadman, and Bortruex's presentation at the 2022 MLA conference demonstrated one solution to this double-search conundrum: utilizing the Alma/Primo collections function to collate music by diverse composers. However, this process may not be feasible for libraries using other ILS platforms, who do not have the staff hours to set up and maintain these collections, or who do not wish to give student workers sufficient backstage access to their ILS to do this work.

This presentation introduces an alternative solution: the Database for Historically Underrepresented Composers, a student-led project to enhance discoverability of the music of diverse composers within our library's collection. Hosted in Elevator (an Omeka-like digital collections platform), the DHUC permits searches by demographic identifiers, with direct links to our library records as well as to external composer biographies and other data.

The database will be introduced by its student designer, highlighting student priorities when searching for this music. Then, as the music librarian and project supervisor, I will discuss the advantages and disadvantages of this solution, including student workflows time versus full-time staff workflows, the limitations of the platform, strategies for promoting this new resource, and tips for including the database in information literacy sessions.

3:30pm – 3:50pm

G Putting It Together: A New Idea for DEIA Staff Development

Grand Ballroom AB

Speakers: Rebekah Hill

Over the last several years, libraries have faced challenges from the COVID-19 pandemic, to shrinking budgets for acquisitions, to staff retirements and resignations. Libraries have also been offered new opportunities to refocus their visions – Who do we serve? How do we serve? What are the values of our organizations? One large part of these new visions has been the implementation of diversity, equity, inclusion, and accessibility initiatives. These initiatives are part of strategic plans, and library employees are increasingly expected to include DEIA goals in their daily work.

The success of DEIA initiatives truly does begin with the staff. Library staffs are a microcosm of the community they serve, and when all voices are part of the conversation, an organization that supports diversity, equity, inclusion, and accessibility can be created. Success begins with commitment from the employees, and staff development regarding DEIA is part of that success. But how do we put it together? How do we design training that will ensure staff buy-in? This presentation seeks to provide a new idea for DEIA staff development that will be engaging and educational, and one that can be implemented at your own library.

Being a music and performing arts librarian, I was approached by the planning committee co-chair for our 2022 Libraries' Diversity Week to present a program that would use music to provide cultural enrichment or to illuminate issues of social justice, equity, and other topics. I have modified the program to use as a potential DEIA staff development tool.

I am using a music example that will prompt discussion among those attending this presentation. Presentations at your library could use theater, literature, film, dance, or visual art. By engaging in discussion about the presentation, we begin to explore aspects of DEIA. When we return to our work, we can continue these conversations with our colleagues. The more we talk about diversity, equity, inclusion, and accessibility, the better prepared we will be to incorporate DEIA initiatives into our work – collection development, instruction, research, hiring and retaining a diverse workforce, cultivation of relationships with our colleagues, and development of leaders. You can create staff development programs that are creative, fun, and educational. Having the vision, the execution and putting it together, that's what counts.

4:00pm – 4:20pm

B Coffee Break

Lower Foyer

4:30pm – 5:20pm **P Plenary - Restorative justice and the decolonization of Indigenous performing arts archives** Grand Ballroom CD
Moderators: Madelyn Washington
Speakers: Judith Gray, Trevor Reed
Sponsors: MLA Archives and Special Collections Committee, MLA Legislation Committee
 We meet in St. Louis in 2023, the 220-year anniversary of the Louisiana Purchase. In doing so, we should reflect on how the Indigenous people inhabiting the majority of “purchased” land were not consulted, and later, were either forced off their ancestral land or coerced to give their land up for nominal fees to clear the way for white settlers. Meanwhile, other Indigenous populations were forcibly moved onto the Louisiana Purchase lands from their traditional homelands in the Eastern U.S. Then and continuing today, United States colonization of Indigenous peoples also includes mass expropriation of Indigenous cultural expressions, including music, dance, and ceremonies. Researchers, artists, entrepreneurs, missionaries, and others worked in partnership with universities, museums, corporations, and foundations to capture and exploit Indigenous cultural creativity, often in violation of Indigenous law and practice. Many of these materials remain in performing arts archives today, where they have been treated as the raw material of settler research, creativity, and innovation, circulating outside the control of the Indigenous communities who created it. How can performing arts archives serve their mission of preserving and providing access to knowledge resources while grappling with the legacy of colonization and intellectual and cultural abuse?

In this session, we explore ways institutions can work to engage in processes of collaborative repair with Indigenous communities to remedy abuses of expropriated culture while charting a more equitable path forward for these important materials. Dr. Trevor Reed, law professor at Arizona State University and member of the Hopi Tribe, has been invited to share his work on “restorative licensing,” a legal mechanism that draws on restorative justice and open sources licensing principles to engage Indigenous communities, archives, and their publics in the creation of binding agreements that allow Indigenous performing arts to circulate on terms consistent with Indigenous law and practice. Judith Gray, coordinator of reference services for the American Folklife Center in the Library of Congress, has been invited to present examples of how access to Indigenous sound recordings and accompanying ethnographic documentation is shaped by understandings of intellectual property and ethical concerns, and by engagement with collaborative cataloging possibilities. For several decades, she has participated in the dissemination of recordings to their communities of origin.

7:00pm – 10:00pm **R MLA Big Band Rehearsal** Grand Ballroom CD

7:30pm – 8:30pm **S Local Event - Saint Louis Symphony Orchestra**
 Get discounted tickets to Schumann's St. Louis Symphony Orchestra (718 N. Grand Boulevard St. Louis, MO 63103)
 "Rhenish" Symphony with Stephanie
 Childress, conductor, and Peter Henderson, piano. Use code MLATLA for 15% off tickets at slo.org or
 314-534-1700.

Music Library Association Conference 2023

B Break **E** Exhibits **P** Plenary Session **G** Program Session **S** Social Event **T** Town Hall

MARCH 4 • SATURDAY

8:00am – 9:00am **B** **Breakfast** Grand Ballroom CD

9:00am – 10:20am **P** **Plenary - TLA Lightning Talks: Innovation in Theater Librarianship** Grand Ballroom CD

Moderators: Megan Reichelt

Speakers: Paz Fernandez, Stephanie Bonjack, Catherine Barnwell, Michael Duffy, Diana King, Francesca Marini, Celia Martinez, Luis Martinez Uribe, Richard Ring, Scott Stone, Karin Suni

Creating a New Course on Performing and Visual Arts Archiving

This presentation discusses the process of creating and proposing a new undergraduate course, "Introduction to Archiving and Documenting the Performing and Visual Arts," in the newly created School of Performance, Visualization and Fine Arts at Texas A&M University. The presentation focuses on the performing arts components of the course and on the challenges and opportunities of exploring a complex topic in the context of an overview course for students with varied interests and backgrounds. Based on this short presentation, attendees will be able to articulate why a course on performing arts archiving is important, what steps are required for developing a syllabus on this topic, and how the concepts and practices addressed in the course can be adapted to the educational and outreach needs of their work environments.

Making Play Scripts Accessible to Students in the Library

This talk presents a guide to Award Winning Plays in Waldo Library. The guide, constructed and hosted on the LibGuides platform, presents links to bibliographic records or digital versions for play scripts, libretti, or vocal selections either in the library's collection or freely available online. The awards featured currently include the Pulitzer Prize for Drama (including finalists), Tony Awards for Play, New York Drama Critics' Circle awards, and the Susan Smith Blackburn Prize. The guide was developed after a conversation with a theatre professor who wanted his students to read more plays, and wanted them to have a list of recommended literature. It also came from my desire to bring plays in our collection together, at least intellectually, from many different locations in the stacks. This highlights a major difference in the way LC Classification treats play scripts compared to music scores. The Learning Objective for this talk is that attendees will be able to articulate one librarian's solution to the problem of play scripts scattered treatment in library stacks. Attendees may wish to create a similar guide in their own libraries. (Talk is sponsored by the MLA Resource Sharing and Collection Development Committee).

Discovering Play Scripts using Tagpacker

Many library—including my own—have their play scripts interfiled with literature, poetry, and literary criticism, which can make it difficult for the user to browse scripts. Compounding the physical difficulties of browsing scripts with the frequently lacking descriptive information in most catalog records and many of my users were frustrated with discovering plays in our collection. To help solve this problem, I have created a site using the free platform Tagpacker that allows me to import perma-URLs from the catalog for the plays and then apply standard tags to varying plays. These tags allow the user to search for plays using many different facets, including: number of cast, playwright demographics, genre, and themes. Attendees will learn how this resource was created and how their own users who are interested in plays could use this for discovery purposes. MLA's Resource Sharing and Collection Development Committee

The Wild World of Performing Arts Databases

In this lightning talk, I will explore streaming video databases in the performing arts. Music, theatre, and dance have really come together under this umbrella, but many librarians may not be aware of the variety of content available to libraries, and the diversity of open access platforms. I will seek to highlight Open Access content, which is proliferating, as well as theatre databases like OnTheBoards.TV, Digital Theatre+, and many of the Alexander Street databases. Attendees should come away with some new resources to trial or promote to their patrons. Talk is sponsored by the MLA Resource Sharing and Collection Development Committee.

Rethinking dramatic studies through digital humanities: the case of Juan Guerrero Zamora's History of contemporary theatre

The work carried out on the History of Contemporary Theater by Juan Guerrero Zamora <https://www.march.es/es/coleccion/juan-guerrero-zamora-historia-teatro-contemporaneo> is presented as a case study on which new methodological perspectives in dramatic research and dissemination are applied. A new epistemological approach should serve as a prototype for other general works in other disciplines of humanities whose forms of printed communication, typical of the analogue era, push them into a corner despite their fundamental contributions. The project redefines a work published in the 1960s in printed form in 4 volumes together with the other 3 that remained unpublished and that now see the light thanks to this project. These volumes are a unique compendium in Spanish that cover theatrical forms from Europe to North America, Latin America, Asia and North Africa; they go back to the last third of the 19th century and reach up to the new forms of expression of the

1960s, performance, happening, and other dramatic languages. The work is accompanied by a wealth of graphic material and is profusely documented bibliographically. It includes Latin American authors and those from other languages and cultures who have hardly been studied, known or represented in Spain. Juan Guerrero Zamora - a total visionary in the world of theater and dramaturgy - does not limit himself to presenting a succession of facts, but rather captures the gaze, reflection and study that as a director and producer he considered essential to stage the universal themes expressed by great playwrights, directors and scenographers of all periods, with special emphasis on the analysis of language and theatrical technique. The Library team together with its Data Lab meticulously tackled the analysis of the materials and the reconstruction of the content, finalising the work in June 2021. The project was undertaken from the outset within the framework of the digital humanities aiming to convert the traditional access and reading of each independent volume in paper format to the way a digital user reads, searches and browses. Thanks to the technologies applied, the approach of a current and unique knowledge resource is achieved, which interrelates authors, schools and genres, discovers unknown influences and raises new research questions. The methodology applied to the project is based on the hybridisation of the following interdisciplinary approaches: the organisation of content through semantic labelling by creating and applying a thesaurus of more than 400 thematic, geographical and temporal terms assigned to 3700 pages and 1700 images; the management and dissemination of digital assets through an open source repository that allows browsing, searching and consultation of all its contents; the application of computational methodologies for the generation of dynamic networks for exploratory analyses of terms and characters.

Student Inclusion in Theater Libguides Design

This talk will outline collaboration I have undertaken with Theater faculty to develop Libguides that more interactively include student input and are iterative over multiple academic quarters. This includes a course on building a working bibliography of diverse representation in playscripts, and another on season selection. Using a combination of online and print collection titles, the students submit nominations for plays to be included and ultimately submitted in some cases for possible performance by the department. The goal of this talk is to share more embedded instruction options for course guides and library instruction with conference attendees that are guided, but less prescriptive for students.

Interviews with Pol Pelletier Around Her Archives: Using Ethnographic Methods in the Acquisition of a Theater Fonds

Pol Pelletier has been active in the theater milieu of the province of Quebec (Canada) since the 1970s: she is a founding member of the Théâtre expérimental de Montréal (1974) and the Théâtre expérimental des femmes (1978). A playwright, stage director, and instructor, she is kn

9:00am – 11:50am	E Exhibitor Hall	Arch View Ballroom
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10:30am – 10:50am	B Coffee Break	Lower Foyer
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11:00am – 11:20am

G "There's a LibGuide for that": weeding and revising library guides to improve accessibility and instructional efficacy

Grand Ballroom EFG

Speakers: Kate Lambaria, Amanda Crego-Emley

Most academic libraries - and many public and special libraries - use LibGuides. Topic guides, course guides, and how-to guides are so easy to create that they accumulate rapidly, presenting a problem for maintenance, discoverability, and quality control. Moreover, many LibGuides are designed first and foremost as pathfinders - exhaustive lists of resources and links collected to help students with their research - but presented with little to no instructional content. This approach results in digital learning objects that are challenging to navigate, overwhelming for users, and difficult to update and maintain. There has been increasing interest in the literature to develop LibGuides best practices and evaluation criteria that are both user-centered and learner-centered, designed with instruction and navigability in mind.

This session explores one music and performing arts library's approach to evaluating and redesigning all dance, music, and theater LibGuides and developing best practices documentation to structure future guide creation and maintenance. Our primary concerns in revising our guides included the incorporation of instructional content and resource contextualization throughout, the promotion of greater accessibility in our guides, and the diversification of content and recommended resources to ensure representation of historically marginalized voices. By consulting usage statistics, soliciting student input, leveraging a partnership with different types of expertise, and integrating instructional content into our guides, we hope to create instructional materials that are accessible and responsive to our students' needs, especially the unique needs of performing arts students.

We will describe our process, evaluation criteria, and best practices documentation. Examples specific to music and theater will be discussed, and before and after examples will be shared. Participants will be encouraged to reflect on the role of LibGuides at their own institutions and will be able to apply the information presented to reconsider the design and usage of library guides at their own institutions.

11:00am – 11:50am

G Authority is constructed and contextual: rethinking outreach beyond the classroom and recognizing agency beyond the individual patron

Grand Ballroom AB

Speakers: Carol Lubkowski, Sarah Ward

Sponsors: MLA Reference and Access Services Subcommittee (RASS)

For libraries to serve as the beating heart of the academy, they must act as resource centers that meet the diverse and unique needs of our patrons. Though often, we can struggle to communicate the full potential of our spaces and services.

In this presentation, we will discuss ongoing, successful examples of creative outreach that address unexpected needs outside of coursework and research. Each helped patrons re-imagine what was possible from collaborations with student groups, to transparent collection development as outreach, and cross-departmental workflows that link access and technical services directly to campus organizations.

The thread that links these examples is that each project benefited from the specialized skills of music and performing arts librarianship. Music library staff can offer expertise outside of the expected in topics ranging from complex media types to copyright guidance and beyond to empower patrons and groups on campus to think outside the book when planning events or extracurricular projects.

In a time when music librarians are often asked to provide justification for their position, collections, and even the branch library entirely; finding ways to develop ongoing relationships with interdisciplinary and extracurricular groups can revivify flagging statistics and remind your institution why the library has been, is currently, and will always be the beating heart of the academy.

11:00am – 12:20pm

G Applying Bryan Stevenson's Anti-Racism Strategies to Music Librarians, Archives and Music Studies

Grand Ballroom CD

Speakers: Jessica Helen Grimmer, Eric Hung, Christopher Macklin, John D. Spilker

We invite conference attendees to participate in an interactive workshop exploring the impact Bryan Stevenson's work on racial injustice and healing can have on music librarianship, archives and music studies. Founder of the Equal Justice Initiative, Stevenson's work shows the direct connection from the institution of slavery through the dismantling of Reconstruction and the legacy of lynchings to contemporary mass incarceration. His writings—most notably his book *Just Mercy*—have influenced legal studies, political science and many other fields. Meanwhile, EJI's Legacy Museum: From Enslavement to Mass Incarceration and The National Memorial for Peace and Justice (for victims of lynching) have received much media attention and served as key models in public history and museum studies. To date, few music librarians, archivists and musicologists have engaged with Stevenson's work. Our workshop intends to change this. We believe that exploring his ideas will help music librarians, archivists and musicologists develop new strategies in anti-racist work.

Stevenson argues that four strategies are central to moving our society towards racial justice: get proximate, change the narratives that cause policy problems, stay hopeful, and be willing to do uncomfortable things. Our workshop will focus on "the power of proximity"—the idea that it is only by drawing closer to the suffering caused by, and to those who suffer from, our legacy of racial bias that we can work toward greater justice and reconciliation.

We will begin with a 10-minute introduction to Stevenson and EJI. In the next 40 minutes, the four panelists—who are at different stages in their engagement with Stevenson and EJI—will discuss their current ideas about how to apply this work to music libraries, archives and music studies. Topics presented include, but are not limited to: (a) the types of community engagement music librarians/archivists and musicologists can do to get proximate with regards to racial injustice, (b) the implications of EJI's work in terms of collection development and the activation of records, (c) how libraries and archives can work with music history instructors to incorporate stories of the carceral state into our courses and assignments; and (d) the ethical and practical challenges for music libraries in creating proximity to questions of racial injustice..

In the last third of the workshop, we will then break attendees in smaller groups for collaborative discussion and developing a plan for action. Each group will include people with different levels of engagement with EJI's work and with anti-racist pedagogy and research. After this creative brainstorming time, groups will summarize their results for all participants. We will receive the final five minutes for questions and comments for facilitators and workshop participants.

11:30am – 12:20pm

G You Can't Spell Failure Without "U"

Grand Ballroom EFG

Speakers: Ruthann McTyre, Susannah Cleveland, Misti Shaw

We've all begun projects with dewy-eyed innocence and enthusiasm only to encounter obstacles that either stalled the project in its tracks or led to an outcome that was decidedly less than desirable. While our culture is centered on the idea that successes are the only outcomes worthy of being shared, the normalization of reviewing failures can help destigmatize the ability to be vulnerable with one's peers and, consequently, increase comfort with risk taking that can lead to new approaches in our professional work. In a field that requires near constant flexibility, adaptability, and innovation, it is especially helpful for emerging professionals to hear their peers affirm that failures and setbacks are inevitable, and may serve as opportunities to improve and increase resilience.

This session will allow people to discuss projects that didn't quite work out (or bombed, spectacularly) and either share their frustrations—and how those frustrations affected future success—or workshop the ideas with attendees to discover a path that could still lead to success. We will seed the discussion with a couple of examples that contributors will have planned in advance, and then take volunteers from the audience to share their experiences. Each person who shares can classify their story as "looking for feedback" or "just venting in hopes of helping others," so that those who simply want to share their experiences aren't inundated with unsolicited advice. For those who seek affirmation and encouragement yet aren't quite comfortable sharing publicly, session moderators will offer a mechanism for anonymously sharing stories.

12:30pm – 1:20pm

B Lunch Break *on your own*

12:00pm – 1:00pm	M RIPM Luncheon Presentation *invitation only*	Lindbergh Room
	<p data-bbox="402 149 678 180"><i>Exhibitors: Benjamin Knysak</i></p>	
1:30pm – 2:20pm	G Why Did They Leave and Where Did They Go?: MLA Membership and Career Outcomes of Award Recipients	Grand Ballroom AB
	<p data-bbox="402 275 813 306"><i>Speakers: Lisa Shiota, Zachary Tumlin</i></p> <p data-bbox="402 306 1170 338"><i>Sponsors: MLStEP, MLA IDEA Committee, MLA Membership Committee</i></p> <p data-bbox="402 338 1508 737">At the annual Business Meeting, attendees hear a report on membership from a special officer (formerly Administrative, but now Membership Management), and in recent years, this number has been steadily declining, but without any empirical evidence as to why—until now. This session will primarily focus on 2 surveys administered by the Membership Committee and Chair, Lisa Shiota, on why members stay or leave MLA. Secondly, Zachary Tumlin will document the findings of a complementary study on where recipients of a Kevin Freeman Travel Grant (himself a 2019 recipient) and/or Diversity Scholarship have ended up. The Membership Committee has been tasked to work on projects to retain current MLA members. In order to develop these projects, it is important to ascertain why members choose to stay or leave. The Committee administered 2 surveys in 2022: 1 for current members and 1 for previous members over the past 10 years who have let their membership lapse. This presentation will share the results of these surveys and recommendations based on them.</p> <p data-bbox="402 737 1508 905">Established in 1997, the Kevin Freeman Travel Grant was endowed by members of the Northern and Southern California Chapters to assist newer members in attending the Annual Meeting. Applicants must be a regular, paraprofessional, or student member in the 1st 3 years of their career or a current student or recent graduate of a MLIS program aspiring to become a music librarian. At least 1 grant is awarded to a 1st-time attendee and/or an individual from an underrepresented group, if applicable.</p> <p data-bbox="402 905 1508 1031">Started in 2018, the Diversity Scholarship is funded by members to “offer candidates from under-represented groups the opportunity to pursue a [MLIS] with financial support.” Applicants must have applied or are currently enrolled in a ALA-accredited MLIS program with a “concentration, certificate, courses, or a career interest in music librarianship.”</p> <p data-bbox="402 1031 1508 1136">This study sought to answer the following questions: How many of those 102 winners are still music librarians and where are they employed? If not, do they work with music or in libraries in some other capacity? Where did they earn their MLIS and how many have additional graduate degrees?</p> <p data-bbox="402 1136 1508 1419">These 2 awards were created to help student and early-career members (especially from marginalized groups) attend the Annual Meeting and graduate with a MLIS, with the belief being that this would increase membership renewal and improve diversity within MLA. When recent winners see declining membership year after year, though, this may logically lead them to question what is “wrong” with MLA or music librarianship and begin looking elsewhere. MLA must be able to provide them with some answers in accordance with 2 goals from its 2022-2030 Strategic Plan: develop and retain membership and cultivate inclusivity. By itself, MLA cannot fix national-level economic or policy issues that impact the profession and organization, but it does have power over its own culture, advocacy, and resources.</p>	
1:30pm – 2:50pm	G Practical Library Instruction: Pedagogies, Lesson Plans, Frameworks, and Instructional Activities	Grand Ballroom EFG
	<p data-bbox="402 1482 1446 1514"><i>Speakers: Veronica Wells, Allison McClanahan, Angela Pratesi, Carol Lubkowski, Lisa Read, Anna Grau Schmidt</i></p> <p data-bbox="402 1514 846 1545"><i>Sponsors: MLA Instruction Subcommittee</i></p> <p data-bbox="402 1545 1508 1932">Teaching is a skill that requires practice, reflection, and constant learning. Library instruction is a genre of teaching with its own set of challenges and opportunities. In this session, music and theatre instruction librarians will share a wide variety of pedagogies, lesson plans, frameworks, and activities that support the practical realities of library instruction. Topics will include active learning techniques, source evaluation lessons, Universal Design for Learning (UDL), online instruction strategies, teaching beyond academic core classes, teaching with Wikipedia, ethnographic primary sources, co-teaching, assessment, critical information literacy, and more. To help facilitate learning and engagement, presenters will use the techniques they are sharing to demonstrate and reinforce their pedagogical value. Attendees will leave the session with concepts and activities they can immediately implement in their own teaching and ideas to consider for furthering their instructional praxis.</p>	

1:30pm – 2:50pm	G	TechHub <i>Moderators: Amy Jackson</i> <i>Sponsors: MLA Emerging Technologies and Services Committee</i> This drop-in session will include a variety of technology-related discussion groups at which attendees can get quick, informal tutorials on various digital tools or ideas. Participants can come and go and all tutorials will be offered on demand. The session will be led by a mix of librarians and emerging professionals who will lead discussions at the tables. These facilitators will focus on content and appropriate tools/parameters necessary for music-related projects. Attendees will gain knowledge of digital tools and receive one-on-one consultations and tutorials with tools they may have not yet experienced, or may have questions about. Facilitators will provide strategies using these technologies that can be employed as participants pursue vocational trajectories associated with music.	Grand Ballroom CD
2:30pm – 3:50pm	G	Best of Chapters - "Supporting Textbook Affordability via Music Collection Development" and "Increasing Music Accessibility for Patrons with Print Disabilities" <i>Speakers: Rachel Scott, Anne Shelley, Kristin Wolski, Blaine Brubaker, Sabino Fernandez</i> <i>Chairs/Coordinators: Lynne C. Jaffe</i> <i>Sponsors: MLA Best of Chapters Awards Committee</i> Supporting Textbook Affordability via Music Collection Development This presentation provides an overview of a textbook affordability initiative at Illinois State University's Milner Library. For this study, a team of librarians worked to identify and license library eBooks beginning in Spring 2021 courses. We recruited faculty, licensed one or more of their assigned texts, and conducted focus groups and surveys with participating students and faculty to gain insight into their experiences and to investigate the impact of cost-free resources on student success. We found that approximately one third of all assigned texts at Illinois State University were available for the library to license and library provision of these texts was very welcome to most student and faculty participants. As we approach the sixth semester of this program, we continue to refine the process and assess the program. This presentation will be of particular interest to librarians seeking to support textbook affordability using their collection development funds. Attendees will explore options to investigate the availability of assigned texts for fine and performing arts classes, receive feedback from participating students and faculty, and measure the impact of textbook affordability initiatives using a variety of qualitative and quantitative methods. Increasing Music Accessibility for Patrons with Print Disabilities Over the past year, the University of North Texas Music Library has been exploring new technologies and software to help assist patrons with print disabilities. This presentation seeks to discuss the usefulness and importance of technologies and software such as the GOODFEEL suite and braille displays within a music library. We will provide an overview of the equipment and further outline the process of setting up an accessibility workstation for students with print disabilities. We will also highlight the difficulties involved with promoting these materials to underrepresented groups and receiving feedback. Our intention is to spread awareness of this equipment and provide a process for other music libraries wishing to install a similar station for their patrons with print disabilities.	Grand Ballroom AB
3:00pm – 3:50pm	T	MLA New Business Townhall <i>Moderators: Liza Vick</i>	Grand Ballroom CD
4:00pm – 4:20pm	B	Coffee Break	Lower Foyer
4:30pm – 5:50pm	G	Business & Closing Meeting <i>Speakers: Z. Sylvia Yang, Diana King, Carlos Peña, Liza Vick</i>	Grand Ballroom CD
6:30pm – 9:50pm	S	Closing Reception & Big Band Performance <i>Chairs/Coordinators: Andrew Justice</i> *Receptions will not be live-streamed.	Arch View Ballrom

Women Composers

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(Greetings to you, lovely hours)

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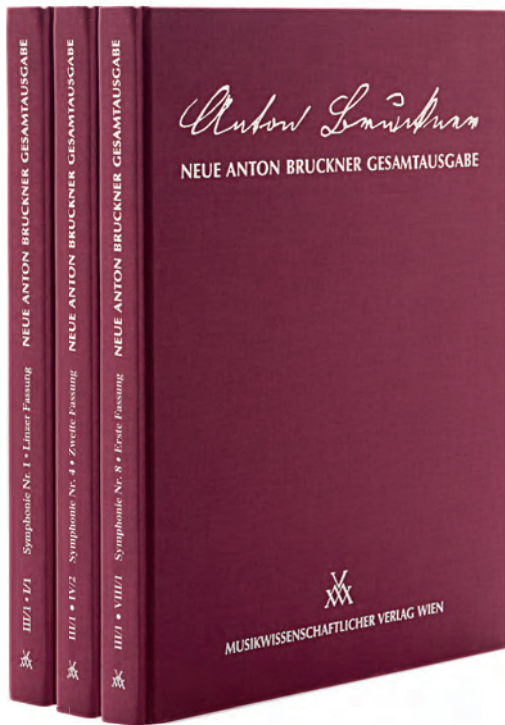
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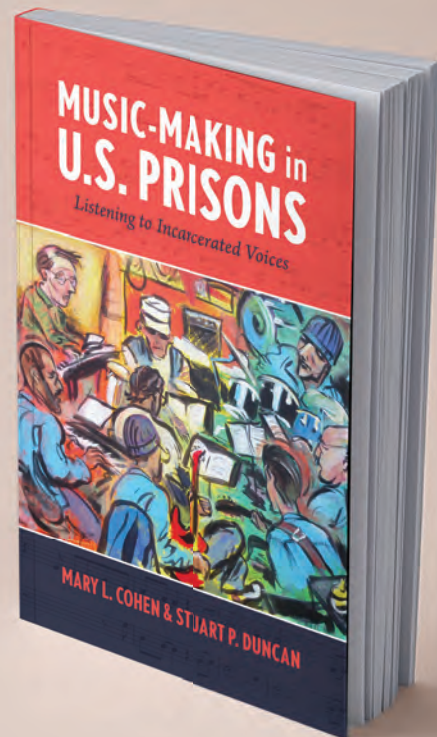
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Music Library Association Conference 2023

I Interest Group **M** Meeting

MARCH 7 • TUESDAY

11:00am – 11:50am	I	Digital Humanities Interest Group <i>Chairs/Coordinators: Bonnie Finn</i>	Zoom A
11:00am – 11:50am	I	Music Therapy/Systematic Reviews Interest Group <i>Chairs/Coordinators: Brendan Higgins</i>	Zoom C
11:00am – 11:50am	I	Organ Music Interest Group <i>Chairs/Coordinators: Janice Bunker</i>	Zoom B
12:00pm – 12:50pm	M	Reference & Access Services Subcommittee of Public Services <i>Chairs/Coordinators: Kate Lambaria</i>	Zoom C
12:00pm – 1:20pm	I	Sirsi-Dynix Users Group <i>Chairs/Coordinators: Denise McGiboney</i>	Zoom B
12:00pm – 1:20pm	M	Content Standards Subcommittee <i>Chairs/Coordinators: Keith Knop</i>	Zoom A
1:00pm – 2:50pm	M	Publications Committee <i>Chairs/Coordinators: Deborah A Campana</i>	Zoom C
1:30pm – 2:20pm	M	Chapter Chairs <i>Chairs/Coordinators: Paula Hickner</i>	Zoom B
1:30pm – 2:20pm	M	Professional Development Workshops Subcommittee <i>Chairs/Coordinators: Laura Williams</i>	Zoom A
2:30pm – 3:50pm	M	Encoding Standards Subcommittee (Cataloging and Metadata Committee) <i>Chairs/Coordinators: Karen Peters</i>	Zoom A
2:30pm – 3:50pm	M	Investments Subcommittee of Finance <i>Chairs/Coordinators: Elizabeth Hille Cribbs</i>	Zoom B
3:00pm – 3:50pm	I	Musical Theatre Interest Group <i>Chairs/Coordinators: Terry Lewis</i>	Zoom C

Music Library Association Conference 2023

I Interest Group **M** Meeting

MARCH 8 • WEDNESDAY

11:00am – 11:50am	I	Big Ten Academic Alliance Music Librarians Interest Group <i>Chairs/Coordinators: Jessica Abbazio</i>	Zoom A
11:00am – 11:50am	M	Marketing Subcommittee of Development <i>Chairs/Coordinators: Paula Hickner</i>	Zoom C
11:00am – 11:50am	M	Membership Committee <i>Chairs/Coordinators: Lisa Shiota</i>	Zoom B
12:00pm – 12:50pm	M	Advocacy Committee <i>Chairs/Coordinators: Linda Fairtile</i>	Zoom C
12:00pm – 1:20pm	M	Basic Manual Series Editorial Board <i>Chairs/Coordinators: Melanie Zeck</i>	Zoom B
12:00pm – 1:20pm	M	CMC Vocabularies Subcommittee <i>Chairs/Coordinators: Janelle West</i>	Zoom A
1:00pm – 1:50pm	M	Public Libraries Committee <i>Chairs/Coordinators: Kristie Nelsen</i>	Zoom C
1:30pm – 2:20pm	M	Theater Library Association <i>Chairs/Coordinators: Megan Reichelt</i>	Zoom A
1:30pm – 2:20pm	M	Web Committee <i>Chairs/Coordinators: Kerry Masteller</i>	Zoom B
2:00pm – 2:50pm	M	Reference Sources subcommittee of Public Services <i>Chairs/Coordinators: David Day</i>	Zoom C
2:30pm – 3:20pm	M	Music Library Students and Emerging Professionals (MLStEP) <i>Chairs/Coordinators: Michelle Rivera</i>	Zoom B
2:30pm – 3:20pm	M	NACO/SACO/BIBCO PCC Funnels <i>Chairs/Coordinators: Hermine Vermeij</i>	Zoom A
3:00pm – 3:50pm	I	Music Industry and Arts Management Interest Group <i>Chairs/Coordinators: Grover Baker</i>	Zoom C
3:30pm – 4:20pm	I	American Music Interest Group <i>Chairs/Coordinators: Laurie Sampsel</i>	Zoom A

Music Library Association Conference 2023

I Interest Group **M** Meeting

MARCH 9 • THURSDAY

11:00am – 11:50am	I	Contemporary Music Interest Group <i>Chairs/Coordinators: Tom Bickley</i>	Zoom B
11:00am – 11:50am	M	Education Committee <i>Chairs/Coordinators: Brendan Higgins</i>	Zoom C
11:00am – 11:50am	M	Resource Sharing Collection Development Committee <i>Chairs/Coordinators: Stephanie Bonjack</i>	Zoom A
12:00pm – 12:50pm	M	Archives and Special Collections Committee <i>Chairs/Coordinators: Maristella J Feustle</i>	Zoom C
12:00pm – 12:50pm	M	Instruction Subcommittee of Public Services <i>Chairs/Coordinators: Angela Pratesi</i>	Zoom B
12:00pm – 1:50pm	M	Cataloging and Metadata Committee <i>Chairs/Coordinators: Hermine Vermeij</i>	Zoom A
1:00pm – 1:50pm	I	Conservatories Interest Group <i>Chairs/Coordinators: Jennifer Hunt</i>	Zoom B
2:00pm – 2:20pm	M	CMC Q&A Session <i>Chairs/Coordinators: Hermine Vermeij</i>	Zoom A
2:00pm – 2:50pm	M	Emerging Technologies and Services Committee (ETSC) <i>Chairs/Coordinators: Amy Jackson</i>	Zoom C
2:00pm – 2:50pm	M	Texas Chapter <i>Chairs/Coordinators: Madelyn Washington</i>	Zoom B
2:30pm – 2:50pm	M	Public Services Committee <i>Chairs/Coordinators: Andi Beckendorf</i>	Zoom A
3:00pm – 3:50pm	I	Alma Music Users Interest Group <i>Chairs/Coordinators: Margaret Corby</i>	Zoom B
3:00pm – 3:50pm	I	Retirement Interest Group <i>Chairs/Coordinators: Richard Griscom</i>	Zoom C
3:00pm – 4:20pm	M	Legislation Committee <i>Chairs/Coordinators: Peter Shirts</i>	Zoom A
4:00pm – 4:50pm	M	Development Committee <i>Chairs/Coordinators: Sara White</i>	Zoom B

Music Library Association Conference 2023

I Interest Group **M** Meeting

MARCH 10 • FRIDAY

11:00am – 11:50am	I	Film Music Interest Group <i>Chairs/Coordinators: Joshua Henry</i>	Zoom A
11:00am – 11:50am	I	World Music Interest Group <i>Chairs/Coordinators: Allison McClanahan</i>	Zoom B
11:00am – 11:50am	M	Career Development and Services Committee <i>Chairs/Coordinators: Tim Sestrick</i>	Zoom C
12:00pm – 12:50pm	M	IDEA Committee (formerly the Diversity Committee + Equity and Inclusion Subcommittee) <i>Chairs/Coordinators: Z. Sylvia Yang</i>	Zoom A
12:00pm – 1:20pm	I	Music Librarianship Educators Interest Group <i>Chairs/Coordinators: Sonia Archer-Capuzzo</i>	Zoom B
1:00pm – 1:50pm	I	Black Music Collections Interest Group <i>Chairs/Coordinators: Kathy Abromeit</i>	Zoom A
1:30pm – 2:50pm	I	Sheet Music Interest Group <i>Chairs/Coordinators: Andrea Cawelti</i>	Zoom B
2:00pm – 2:50pm	I	Jazz and Popular Music Interest Group <i>Chairs/Coordinators: Kristie Nelsen</i>	Zoom A
3:00pm – 3:50pm	M	Atlantic Chapter <i>Chairs/Coordinators: Janet McKinney</i>	Zoom C
3:00pm – 3:50pm	M	California Chapter <i>Chairs/Coordinators: Casey Burgess</i>	Zoom B
3:00pm – 3:50pm	M	SEMLA (Southeast Chapter) <i>Chairs/Coordinators: Laura Williams</i>	Zoom A
4:00pm – 4:50pm	I	Paraprofessional Interest Group <i>Chairs/Coordinators: Amanda Steadman</i>	Zoom B
4:00pm – 4:50pm	M	Midwest Chapter <i>Chairs/Coordinators: Kate Lambaria</i>	Zoom A